ISSUE HUNDRED & FOUR

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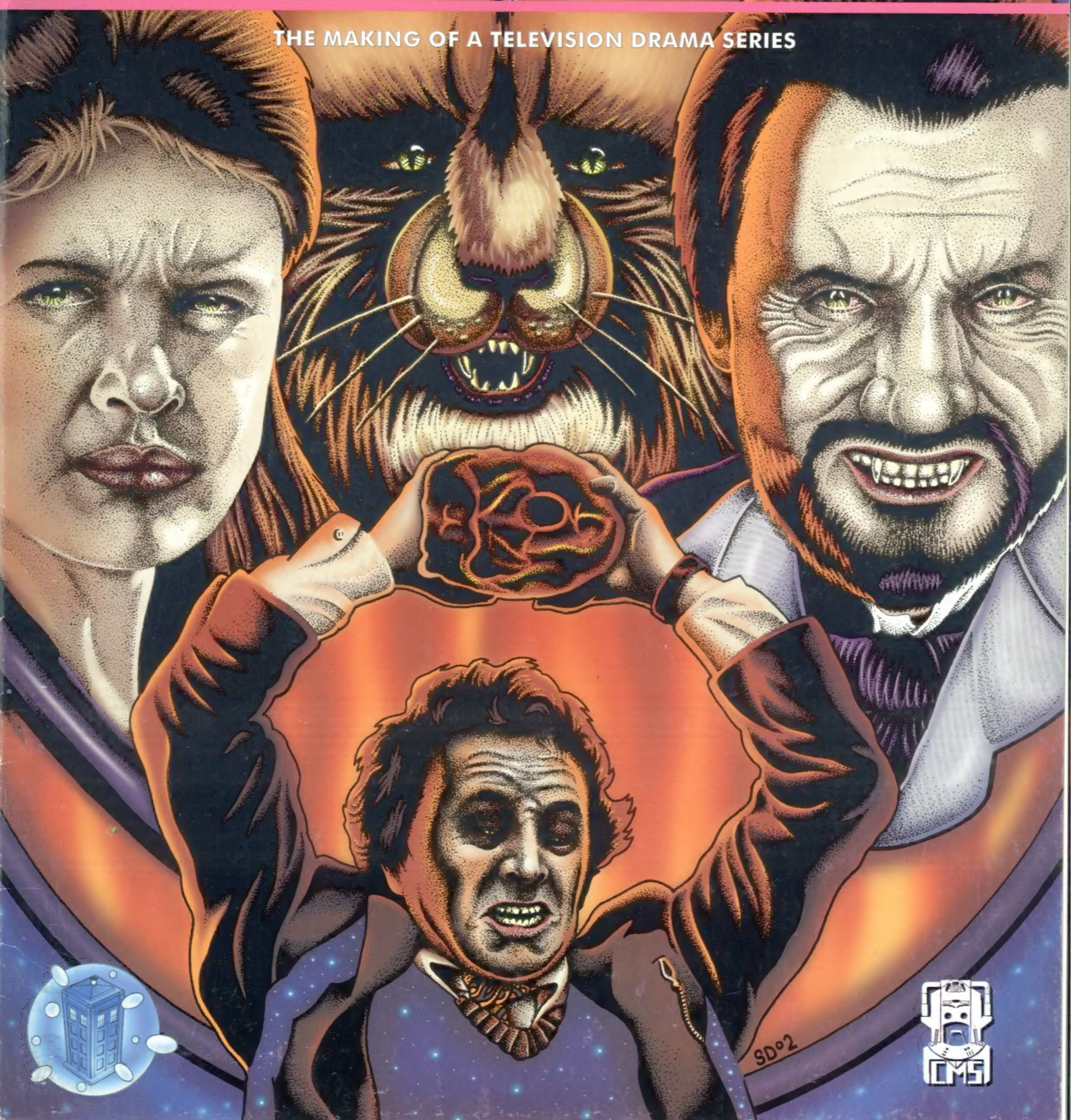
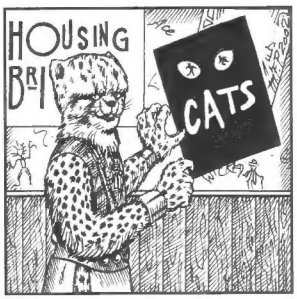
Doctor Who In-Vision

SURVIVAL

THE MAKING OF A TELEVISION DRAMA SERIES





Origins

The last ever wholly in-house, BBC-made, **Doctor Who** serial to be shown was not the final one to go into production, but it was always intended to close Season 26. As had happened three years beforehand, this three-episode serial was planned as the all-location segment of a larger two-story production that would also comprise an all-studio made story. The end products would be broadcast as two discreet serials with the exterior shot segment slated as fourth in order of transmission.

At the time this serial was commissioned no-one in the **Doctor Who** office knew they would be making the final instalment of a more-or-less uninterrupted 26-year voyage through space and time. Far from it. Indeed Script-Editor Andrew Cartmel and his cadre of inner-circle **Doctor Who** writers – including Ian Briggs and Ben Aaronovitch – were hatching plans for Season 27 while this serial was in pre-production.

Cartmel's writing group had conceived Season 26 as including three linked serials that would transform the character of Ace from a dysfunctional adolescent into a confident, more mature woman. Two of the serials would confront Ace with her past fears and present phobias, while the last would point to a way forward for the character that would, in turn, be sustained and embellished during the opening stories of the 1990 season. The grand plan was to engage Sophie Aldred for two serials in Season 27, writing Ace out during the second serial while phasing in a new character who would become the first companion of the 1990s era [see **IN•VISION** 105].

As early as Spring 1988 Ian Briggs, Ace's 'father', had proposed a treatment for Ace confronting and overcoming her past fears, that would take shape as THE CURSE OF FENRIC. Newcomer Marc Platt had a story into which could be woven the traumatic event that had tipped Ace 'over the edge' – burning down Gabriel Chase in reaction to the torching of her friend's flat by a racist gang – but it was still uncertain who would pen the serial pointing to Ace's future…

Script

As part of his day job Andrew Cartmel was one of those BBC Script-Editors invited to be guest speakers at BBC training courses on script writing. In early 1988 Cartmel was asked to address a gathering of would-be television writers whose unsolicited submissions had passed the first hurdle of being vetted and approved by readers at the BBC Script Unit. Among those on the course was a young Scot, Rona Munro.

Born in Edinburgh, Rona Munro grew up balancing the glamour of the city centre's tourist attractions, notably the annual festival, with the suburban realities of its council estates, unemployment and delinquent youth. She began her writing career penning material for local newspapers, before graduating to drama storylines, which she sent into Grampian TV and BBC Scotland.

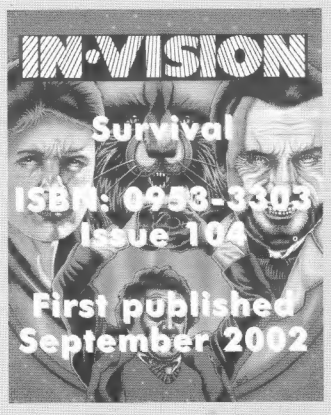
Rona Munro was already contributing sketch ideas for the Edinburgh fringe festival by the time BBC Scotland put her name forward, in 1988, to attend a script-writer's training course in London. It was during this course that Munro met Cartmel socially, declaring how much she would like to contribute a script for **Doctor Who**, based on fond experiences of watching it when she was a child.

Munro has indeed been a fan of the series in her youth, adoring Jon Pertwee's Doctor and his frequent tussles with Roger Delgado's Master. She accepted Cartmel's request to send in some sample material to the **Doctor Who** office, and the quality of her submissions won her instant attention from the programme's Script-Editor.

"SURVIVAL came about because the BBC liked to encourage new writers. I went along to a new writers' bash and got loads of scripts from people, and Rona's was the standout. It didn't have anything to do with **Doctor Who**, it was about baby-minders, but Rona clicked because she was a good writer and liked fantasy. I encouraged her, said we were looking for a story that was only partly Earth-bound, because that was about as much as I could get away with. We started talking about animal experimentation. She was also into feminist/occult symbology, though that might have been associated with wise-women down through the years – like the cat symbol, reflections of the moon in water and witchcraft."

Andrew Cartmel, Doctor Who Magazine 226, June 1995

Immediately impressed, Cartmel asked Munro to submit a storyline for a three-parter partially set on Earth and partly somewhere else, and prominently featuring Ace. The result was a treatment titled *Cat-Flap* that introduced a new race of savage aliens, the Cheetah People. Her thoughts on their appearance were very different to the creatures that finally made it on screen. Adamant that



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Jeremy Bentham

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Contributors: Paula Bentham, Richard Bignell, John Freeman, Derek Handley, Clayton Hickman, Ian Greaves, Daniel O'Mahony, Andrew Pixley, Stephen James Walker, Martin Wiggins

Cover: Sean Ditchfield
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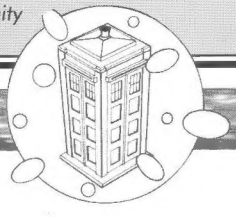
Jeremy Bentham,
13 Northfield Rd,
Borehamwood,
Herts, WD6 5AE UK



she did not want to see 'Puss in Boots', she imagined aliens that were very humanoid looking, albeit with sharp, angular features, rather like the cat people in Jacques Tourneur's movie of the same name. Skilled hunters, their feline origins were only apparent when, close up, their cat-like green eyes were visible, or they unexpectedly bared mouths full of sharp, feline fangs.

Another main element of this story, insisted upon by the show's Producer, John Nathan-Turner, was a role for the Master, played as ever in the 1980s by Anthony Ainley. Rona Munro was aware of Roger Delgado's interpretation from her days as a viewer, but required the loan of some tapes from the Production Office to come up to speed with his latest incarnation.

"I wanted to explore the rationale of why the Doctor and Master are such enemies. I'd always been fascinated by the way these two characters, who were at school together and have known each other for a long time, keep meeting up. I wanted to highlight the Doctor's attitude of, "Right, that's sorted. Get lost Master, I've got other business to sort out'. He then goes on his way until suddenly the Master is there again. It's as if the Master follows him, but why does he bother? The Doctor always wins but, worse than that, he wins but doesn't actually care about the fact."

Rona Munro, Doctor Who Magazine 189, August 1992

The upshot of this thinking was a proposal that the story should conclude with some revelation about the Doctor that would act as a teaser to where the series might go in the Nineties. Cartmel had pondered revealing in SILVER NEMESIS that the Doctor was much more than just a Time Lord, but had shied away when Nathan-Turner expressed doubts. Now, with a new decade looming, Cartmel felt more confident about evolving the myth further and agreed Rona Munro could conclude her serial with some revelation that would even startle the Master.

As the only woman to write script material for Ace, Munro found it a comfortable experience penning dialogue for both Ace the Perivale teenager – revisiting her urban, gang-culture youth – and Ace the maturing, more confident individual who nonetheless gets drawn to the alluring aspects of a Cheetah Person. This put Ace squarely in the story's centre, her own inner turmoil very much mirroring the wider issues Munro wanted to extrapolate.

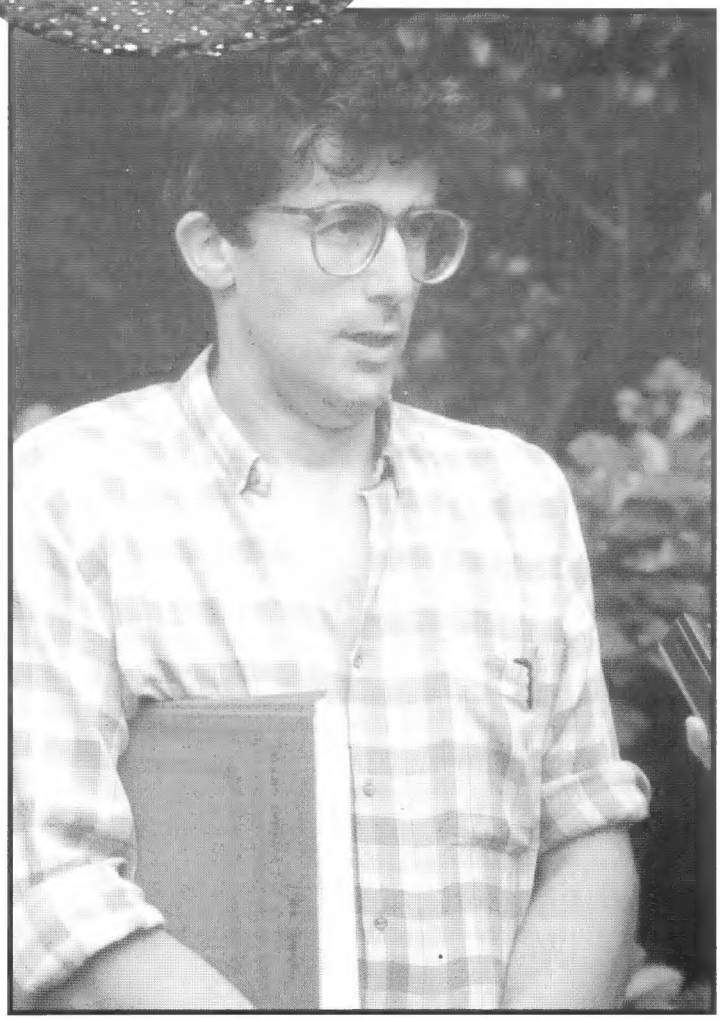
"I think what I was trying to do was have a go at the savagery in people. People talk about fighting, behaving like animals as if it is something bad, but actually we are the only animals that deliberately massacre each other. Obviously a cheetah is a very dangerous animal when it is hungry, but it also has a very playful side, something I tried to emphasise more in the book. I think I wanted to impress a feeling of unease at the combination of savagery and beauty. Even more dangerous was the analogy that what the Cheetah People were doing mentally to their planet, that is destroying it, as Man is doing physically to the Earth. Generally a Friends of the Earth message I suppose."

Rona Munro, Doctor Who Magazine 189, August 1992

Script-Editing

Rona Munro received her first invitation to write a TV show on 16 November 1988 when Andrew Cartmel formally commissioned the script for episode one of *Cat-Flap*. During the course of their meetings and often lengthy phone calls Cartmel had gained a respect for Munro's ability to draw on her own passions, interests and background and weave them into a **Doctor Who** context. It was almost textbook story telling, taking influences as disparate as Darwinism, crime and punishment, even CS Lewis' *The Lion, the Witch and the Wardrobe*, and moulding them into a science-fiction drama.

One aspect the Script Editor approved, which had been little used outside of THE AMBASSADORS OF DEATH, was the Doctor's power to perform sleights of hand that somehow bent time and space momentarily. A scene in episode one has the Doctor trying to put a large gold coin into Ange's collection tin. Obviously the coin is too large to go through the slot until, presto, the Doctor taps it and instantly it is inside the tin. Later this trick is virtually rerun when the Doctor calms an agitated Sergeant Paterson by tapping him on the head. Suddenly the Sergeant is quietly sat on the ground, quite pacified.



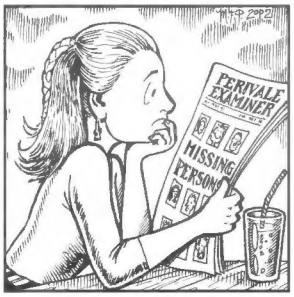
Set designer Nick Somerville

Another aspect the Producer asked to be changed was the title. Despite Cartmel arguing that it was an ironic metaphor for the whole juxtaposition between Earth and the Cheetah People's planet, the Producer felt it held too many potentially humorous bodily function connotations. Briefly the title became *Blood Hunt* before *The Survival* and ultimately just SURVIVAL in April 1989.

There were very few other rewrites before the story entered production. The only significant one came about after a draft script was sent to Anthony Ainley. Nathan-Turner took a phone call from Ainley who objected to a scene in episode two where the Doctor encounters the Master for a second time, this time concealed high-up in the branches of a tree, together with a kitling that drops down onto the Doctor's head. Very firmly Ainley pointed out his dislike of heights and an aversion to working with animals. The scene was changed.

A few minor tweaks had to be made because Rona Munro had written too adult a script. Aware of the show's large audience of children Cartmel removed some dialogue from Ace where she recalls how her gang used to persuade older teenagers to buy them cans of alcoholic drink because they were all under age. Similarly deleted was the sequence where the youth club teenagers kick the weakened Midge to death after he has injured himself in the 'chicken run' challenge. Other chops included the Master visibly using Midge's tooth-knife to stab Karra, an instruction that the Doctor/Master fight should be played back in slow motion, and Ace giving Paterson a visual and verbal response to his showing the Doctor how, "…One finger can be a deadly weapon"!

Personnel



The task of overseeing production on stories 7P and 7Q was awarded to Alan Wareing in recognition for his work in 1988, pulling together THE GREATEST SHOW IN THE GALAXY in the face of industrial action and almost impossibly arduous workaround conditions. Writing his memoirs for ***Doctor Who** Magazine*, John Nathan-Turner told how he had been so delighted by Wareing's efforts on GREATEST SHOW… that he wanted to offer him a show that "…wouldn't be made in a tent!" It was an offer the Director was delighted to accept.

On the Costume and Make-up fronts he was ably backed up by two seasoned veterans of the show, Ken Trew, clocking up his eighth **Doctor Who** since 1970, and Joan Stribling, marking her seventh production since starting as a Make-up Assistant on THE BRAIN OF MORBIUS in 1975. Their joint experience complemented the relative newcomer status of Set Designer Nick Somerville and Visual Effects specialist, Malcolm James. Somerville had never worked on **Doctor Who** before, and for James this was his inaugural show as a fully fledged Designer. Previously he had been an Effects Assistant on CASTROVALVA and THE FIVE DOCTORS, but the primary reason for his allocation was recent experience working with animatronic puppets, specifically an electro-mechanical dog for the **Comic Asides** pilot, **I Lovett,** which led star Norman Lovett to quit his role as Holly on **Red Dwarf**.

Dave Chapman and Dick Mills were in the frame for their final Electronic Effects and Special Sound contributions to **Doctor Who**, while Dominic Glynn was asked to compose the incidental music. Glynn had previously handled such assignments on THE MYSTERIOUS PLANET, THE ULTIMATE FOE, DRAGONFIRE, THE HAPPINESS PATROL as well as producing an arrangement of the opening theme music for the entire TRIAL OF A TIME LORD season.

Rona Munro's script was unusual in that nearly every role, except those for regular characters, was written for young actors. Even minor parts, such as neighbours and milkmen were specified as suitable for young mothers or deliverymen who could run. This afforded Alan Wareing a rare opportunity to find young, unknown faces for key roles, including stage performers like Lisa Bowerman who, in later years, would go on to be the voice of Bernice Summerfield in the Big Finish **Doctor Who** CD productions. Bowerman and Will Barton had both tested for Alan Wareing before on episodes of **Casualty**, indeed Wareing was the Director who had killed off Bowermen's semi-regular character, Sandra Mute, in the 1987 episode, A CRY FOR HELP. In the process they saved the show, as the shock death caused a ratings boost which won the fledgling series an unexpected third season. Barton had missed landing a role in one of Wareing's episodes, but the Director remembered him as a performer skilled in riding a motorcycle.

Aside from acting ability many of the parts demanded agility and physical fitness for the hunting scenes, and in some cases horse-riding skills as well.

One of the few guest 'older characters' was Sergeant Paterson, described in the script as looking like, "…he is fighting a constant battle with a beer gut as well as anything else that gets in his way". In conversations with Andrew Cartmel, Rona Munro said she had pictured Paterson as a rigid disciplinarian policeman, similar to those seen in

Munro delivered her part one script just after Christmas 1988, and was rewarded with the commission to go ahead with episodes two and three on 11 January 1989. As promised episode three concluded with the much-discussed hint about the Doctor's true status. Returned to Earth after their titanic hand-to-hand fight, the Master realises the savage power of their struggle has accelerated the doom of the Cheetah People's world. Surely even the mental might of two Time Lords would not accomplish this…

MASTER: You're not a Time Lord!

DOCTOR: Well, strictly speaking … that is to say … well not just a Time Lord. We all have to evolve a bit as the years go by. (QUIETLY) Evolve or become extinct.

MASTER: What are you?

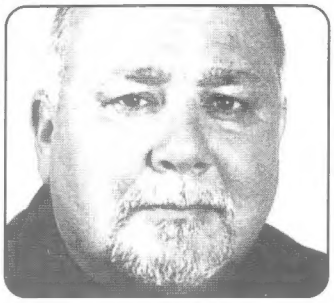
DOCTOR: (DRAWING HIMSELF UP AND GRINNING WICKEDLY) Shall we just say I'm multi-talented?

Reviewing the scripts in February John Nathan-Turner again expressed concerns that Munro and Cartmel were attempting to move the series' mythology beyond bounds with which he was comfortable supporting. But he agreed the reference was suitably ambiguous and allowed it to stay in.

He was unhappy too about one of the key characters, Sergeant Paterson being a serving police officer and yet demonstrably a violent man at heart. He is even in uniform when he attempts to apprehend the Doctor at the end of part one, the force of their emotions being enough to propel them over into the Cheetah People's world. On Nathan-Turner's insistence Paterson was redefined as a Sergeant in the Territorial Army, with Ace's derogatory script references to "Plod" getting changed to "T.A twit!" along the way. Overall the Producer did not want to attract again the type of complaints from the Police that had followed RESURRECTION OF THE DALEKS in 1984.

"*Cat-Flap* was a wonderfully poetic title but far too tongue-in-cheek. Rona had a cat-flap and I remember her saying to me you never know what you're going to get coming through it. Next door's cat or a dog or something nasty. That was what was happening in this story: all these things breaking into other dimensions. But *Cat-Flap* would have suffered the same fate as THE HAPPINESS PATROL – fans reviling it because of its name. I doubt if even the man on the street would have had the depth of irony to enjoy it. I had to say sorry to Rona, but SURVIVAL it was."

Andrew Cartmel, Doctor Who Magazine 226, June 1995



Hale & Pace

Born Gareth Irvin Hale (on 15 January 1953, in London)and Norman John Pace (on 17 February 1953, in Dudley, Worcestershire), teacher training college in Eltham first brought this well exposed pair together in 1971. Forming an early musical comedy group, Daffy, they first established a more orthodox double act in 1976.

An early, regular haunt was with the Tramshed Theatre Company, a comedy ensemble who performed regularly at the well established comedy club's Fundation night in Woolwich, South London. This soon spawned **Don't Stop – It's Fundation**, a Radio 4 programme which ran for two series in the early Eighties and was produced by Alan Nixon. At the same time, script-writing duties on **Three Of A Kind** supplied regular income at a fledgling point in their career. One of their contributions – the car sketch – would later appear on a BBC L.P. related to the series.

Nixon would subsequently produce the first three series of Hale & Pace's long running, self titled sketch show for London Weekend Television. Notorious for an act which consisted of material only faintly associated with the 'alternative comedy' boom of the early Eighties, and more so with a coarser equivalent of traditional mainstream comedy, Hale & Pace nonetheless factored in several episodes of 'alternative' lynchpin **The Young Ones**.

The sketch show **Pushing Up Daisies** (and its successor **Coming Next...**), despite a clear, established approach, nonetheless placed them amongst the likes of **The Comic Strip Presents...** and **Who Dares, Wins...** as examples of edgier comedy which the station was keen to represent in their early days.

Hale & Pace's relationship with LWT dissolved in 1998, whereupon they accepted a misguided contract with the BBC. Whilst diverse and ambitious, very little of their output for the service proved fruitful. **Oddbods**, a silent comedy in a tea time slot, was piloted during the Christmas period of 1998 to little interest, whilst the documentary series **Jobs For The Boys** lasted a series with the male partnership before giving way to Pauline Quirke and Linda Robson of **Birds Of A Feather**. **h&p@bbc** was a widely acknowledged disaster on BBC1, shifting from early weeknights to a late night death slot towards the end of its run.

Hale & Pace remain a huge cult act in Australia, and at home have frequently supported major fund raising events such as Amnesty, 1987's First AIDS and **Trading Places**, Channel 4's vocal support of research into breast cancer. Most prominently, March 1991 saw a one-week stay at number one for Hale & Pace and The Stonkers in the British singles chart, with 'The Stonk'. This song was the chosen anthem of the **Comic Relief** campaign for that year.

The Armando Iannucci Shows (Performers) 2: Work (06/09/01)
Doctors (Hale as Des Madeley) Rub Of The Green (04/05/00)
Call My Bluff (Hale as Panellist) (2000)
Something Completely Different: Monty Python (Contributors) (Radio 2, 05/10/99)
H&P@Bbc (Performers) (28/04/99 – 01/06/99)
A History Of Alternative Comedy (Contributors) (17/01/99 – 14/02/99)
Jobs For The Boys (Presenters) Gareth and Norman In The Commentary Box (06/01/99)
The Nearly Complete & Utter History Of Everything (Gareth Hale ony) (02/01/99)
Oddbods (Nobby (Hale); Ginge (Pace)) Power Cut (28/12/98)
The National Lottery (Guest Presenters) (1998)
The Scarlet Tunic (Hale as William Parsons) (1998)
Coast To Coast (Themselves) (1998)
Hale & Pace: Ten Years Hard (Performers) (22/11/97)
Jobs For The Boys (Presenters) (16/11/97 – 30/11/97)
April Fool's Day (29/03/97)
Night Fever (Pace as Himself) (1997)
Hale & Pace Down Under (Performers) (29/12/96)
Shooting Stars (Panellists) A5 (20/10/95)
Dalziel and Pascoe In A Pinch Of Snuff (Dalziel (Hale); Pascoe (Pace)) (09/04/94 – 23/04/94)
Radio Hale & Pace (Presenters) (Radio 1, 27/02/94)
Hale & Pace – The Business (Performers) (26/12/93)
The South Bank Show: *John Lloyd's A-Z Of Comedy* (Contributors) (28/11/93 – 05/12/93)
Telethon '92: Telethon Night Out (Performers) (17/07/92)
Trading Places (Performers) (27/03/92)
Comic Relief (Performers) (15/03/91)
Nothing Like A Royal Show! (Performers) (14/04/90)
Doctor Who (Len (Hale); Harvey (Pace)) Survival (22/11/89)
Amnesty International's Big 30 (Performers) (28/12/88)
Hale & Pace (Performers) (02/10/88 - ??/03/98)
A Night Of Comic Relief 2 (Performers) (10/03/88)
Comic Relief (Performers) (05/02/88)
The Management (Ron and Ron) (27/01/88 – 02/03/88)
Laughs From The Palladium (Performers) (06/12/87)
Just For Laughs (Performers) (17/03/87 – 21/04/87)
First Aids (Performers) (27/02/87)
Filthy, Rich & Catflap (Hale as Ivor Whopper) (14/01/87)
Comedians Do It On Stage (Performers) (23/12/86)
Hale and Pace Christmas Extravaganza (Performers) (20/12/86)
Saturday Gang (Performers) (11/10/86 – 14/05/88)
Coming Next (Performers) (14/09/85 – 19/10/85)
The Lenny Henry Show (Performers) B2 (12/09/85)
Happy Families (Village Men) (1985)
Pushing Up Daisys (Performers) (03/11/84 – 15/12/84)
The Young Ones (Peasants) B5: Time (12/06/84)
The Young Ones (Gravediggers) B3: Nasty (29/05/84)
The Entertainers (Performers) (22/09/83 – 27/10/83)
Don't Stop – It's Fundation (Performers) (Radio 4, 1983 – 84)
The Young Ones (Peasants) A6: Flood (14/12/82)

Julian Holloway

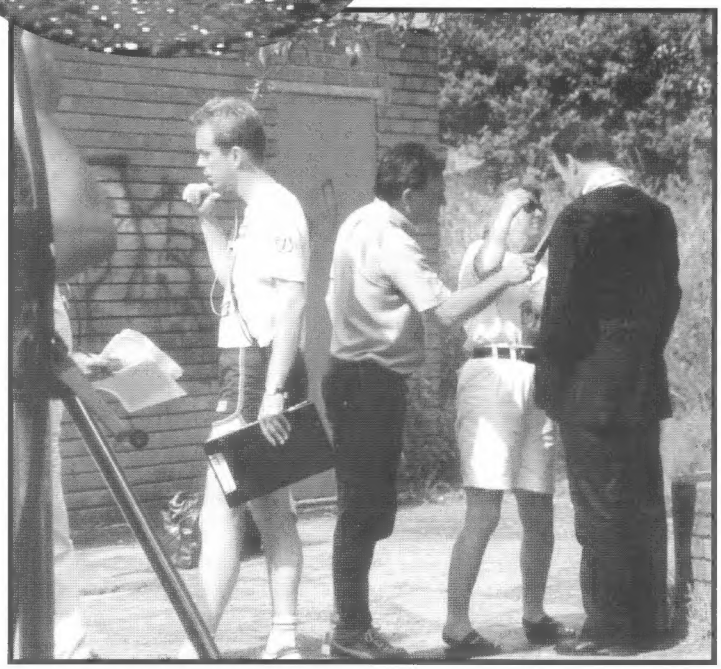
Born on 24 June 1944 in Watlington, Oxfordshire, Julian Holloway is the son of Stanley Holloway and via a brief relationship with novelist Tessa Dahl, the father of Sophie Dahl, the fashion model and granddaughter of popular writer Roald Dahl. Julian's career began in the mid-to-late Sixties with a slew of film appearances, most particularly in the series of *Carry On* films for which he regularly played supporting roles.

By reflection, comedy roles in television were frequent and more prominent than his *Carry On...* work provided. aside from a minor Vince Powell-penned edition of **Comedy Playhouse**, **Ukridge** saw Holloway as Corky in an insurance comedy by P.G. Wodehouse which co-starred Anton Rodgers and established Holloway in mainstream television. 1975's run of **Wodehouse Playhouse** saw further associations with the comic author, whilst the shortlived screen spin-off of *Punch* magazine offered appearances alongside the likes of John Bird, Patricia Hayes and Roy Kinnear.

Other respectable guest parts excluded, the most obscure but unfortunate legacy of Holloway's career is his absence from the eventual transmitted version of the **Fawlty Towers** episode The Anniversary. Playing alongside Una Stubbs as the guest couple, recording dates conspired to work against him, with Ken Campbell replacing him for the vital studio dates.

American television has proven a lucrative avenue for Holloway in the past decade. aside from his work as a writer and producer. Voicing and voiceovers has been a key part of his recent career, taking in the children's animation **James Bond Junior** and an episode of teen drama **Beverley Hills, 90210**. Most recently, his voice stars in the new series **Dan Dare, Pilot Of The Future**, bought up by Channel 5 in the United Kingdom as Dare's batman, Albert Digby.

Dan Dare, Pilot of the Future (Albert Digby) (2002)
Judith Krantz's Torch Song (Albert) (1999)
Remember Wenn (Ricotti) C11: From The Pen Of Gertrude Reece (01/11/97)
Remember Wenn (Mr Winthrop) A12: Popping The Question (03/08/96)
Remember Wenn (Mr Winthrop) A5: Sight Unseen (01/06/96)
Casualty G23: No Cause For Alarm (20/02/93)
Beverly Hills, 90210 (Narrator) C8: The Back Story (16/09/92)
Grass Roots (Elton Hunter) (1992)
Rumpole of the Bailey (Howard Swainton) F4: Rumpole at Sea (18/11/91)
James Bond Junior (Voices) (1991 – 1992)
Where's Waldo? (Voices) (1991)
The Endless Game (Waddington) (1990)
Doctor Who (Sgt Patterson) Survival (22/11/89 – 06/12/89)
The Bill (DCS Fairfax) C8: Double Trouble (09/11/87)
If Tomorrow Comes (Trevor) (1986)
Ellis Island (Florenz Ziegfeld) (1984)
Hallelujah! B2: Repentance (06/05/83)
The Scarlet And The Black (Alfred West) (1983)
Nancy Astor (Cust) (10/02/82 – 07/04/82)
Minder (Matthews) C2: You Need Hands (20/01/82)
Keep It In The Family A6: A Friend In Need (11/02/80)
The Great Rock 'N' Roll Swindle (Man) (1980)
Rough Cut (Ronie Taylor) (1980)
Porridge (Bainbridge) (1979)
The Professionals (Harvey) B3: First Night (21/10/78)
A Horseman Riding By (Cpt Lane-Phelps) (24/09/78 – 17/12/78)
Rebecca (Jack Favell) (1978)
Sammy's Super T-shirt (Mr Trotter) (1978)
The Punch Review (Performer) (04/04/77 – 15/02/77)
The New Avengers (Charles Thornton) A10: Gnaws (21/12/76)
Carry On England (Major Butcher) (1976)
Meetings, Bloody Meetings (1976)
Play For Today: *A Story To Frighten The Children* (03/02/76)
The Punch Review (Pilot) (Performer) (21/12/75)
Wodehouse Playhouse (Freddie Fitch-fitch) A2: Romance At Droitwich Spa (30/04/75)
Public Eye (Fallows) G13: Unlucky For Some (07/04/75)
The Sweeney (John Smith) A11: Big Spender (13/03/75)
The Hostages (1975)
Comedy Playhouse: *The Reverent Wooing Of Archibald* (Archibald Cammerleigh) (09/07/74)
Sprout (John Russell) (01/07/74)
The Stud (Spencer) (1974)
Carry On Christmas (performer) (24/12/73)
Black and Blue: *Secrets* (Robinson) (14/08/73)
Bowler (Hartley) Come Round Any Time (12/08/73)
Whatever Happened To The Likely Lads? (Alan) A8: Guess Who's Coming to Dinner (27/02/73)
Drama Playhouse: **The Incredible Robert Baldick** – *Never Come Night* (02/10/72)
Young Winston (Capt. Baker) (1972)
Elizabeth R (de Noailles) (17/02/71 – 24/03/71)
Carry On At Your Convenience (Roger) (1971)
Carry On Henry (Sir Thomas) (1971)
Carry On Loving (Adrian) (1970)
The Engagement (Lord Albert) (1970)
Carry On Camping (Jim Tanner) (1969)
The Last Shot You Hear (Brash Young Man) (1969)
Scream and Scream Again (Griffin) (1969)
Ukridge (Corky) (15/07/68 – 26/08/68)
Carry On Doctor (Simmons) (1968)
Carry On... Up The Khyber (Major Shorthouse) (1968)
Hostile Witness (Percy) (1968)
Comedy Playhouse: Spanner In The Works (Charlie) (02/07/67)
I'll Never Forget What's 'is Name (1967)
Carry On... Follow That Camel (Ticket Collector) (1967)
The Jokers (1966)
Having A Wild Weekend (asst. Director) (1965)
The Knack... and How To Get It (Guardsman) (1965)
The Pleasure Girls (hanger-on) (1965)



Edinburgh while she was growing up. The Scottish police officer image stuck in the mind of Alan Wareing while he was casting the role, and when Oxfordshire-born actor Julian Holloway offered to play the part like Fulton MacKay's stentorian prison officer in Ronnie Barker's series, **Porridge**, he won the part.

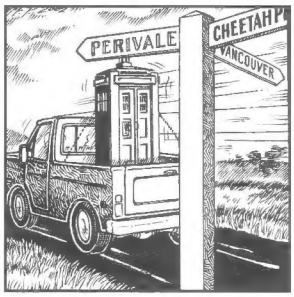
Almost by way of a break from the drab blandness of the early Perivale scenes, Munro had included some comic relief scenes featuring two brothers operating a dingy high street supermarket. While most of their material was humorous, their scenes ended with the grim discovery of a half-eaten cat in their rear storeroom. Some weeks earlier the comedy duo of Gareth Hale and Norman Pace had been the subject of viewer protests over what was deemed a tasteless sketch in their ITV TV series about cooking cats in a microwave oven.

The fuss had been covered by all the newspapers a while back, but it might have been more than just coincidence that Alan Wareing approached the two comedians so soon afterwards about considering the roles of Len and Harvey. At first it was envisaged that Pace would play the part of the talkative Len, while lugubrious Harvey would be performed by Hale. But after reading the script the duo asked if they could swap roles as that better suited their own sense of comic timing.

One other star role was not even cast until production was underway – the stunt double who would play Midge during the motor cycle 'chicken run' sequence. That role was offered to motor bike stunt legend, Eddie Kidd. Born in Islington. London, 1959, Kidd shot to fame in 1977 when he successfully broke a world record by stunt jumping a motor bike over fourteen double-decker buses. That feat propelled him into the movie stunt industry and during the Eighties he doubled for actors such as Harrison Ford, Val Kilmer and Roger Moore in productions that demanded dangerous stunt jumps. He landed full acting roles as well, his summit being a starring role in the film **Riding High** where he played, not unexpectedly, a motor cycle despatch rider.

After **Doctor Who** Kidd continued his daredevil career, doubling for Pierce Brosnan in the James Bond film **Goldeneye**. This was his last major part before Kidd suffered a terrible accident trying to beat his own jump record at an event in Warwickshire. That crash put him in a coma for many months, and left him severely paralysed afterwards. Nevertheless he has vowed one day to make a return to the biking arena.

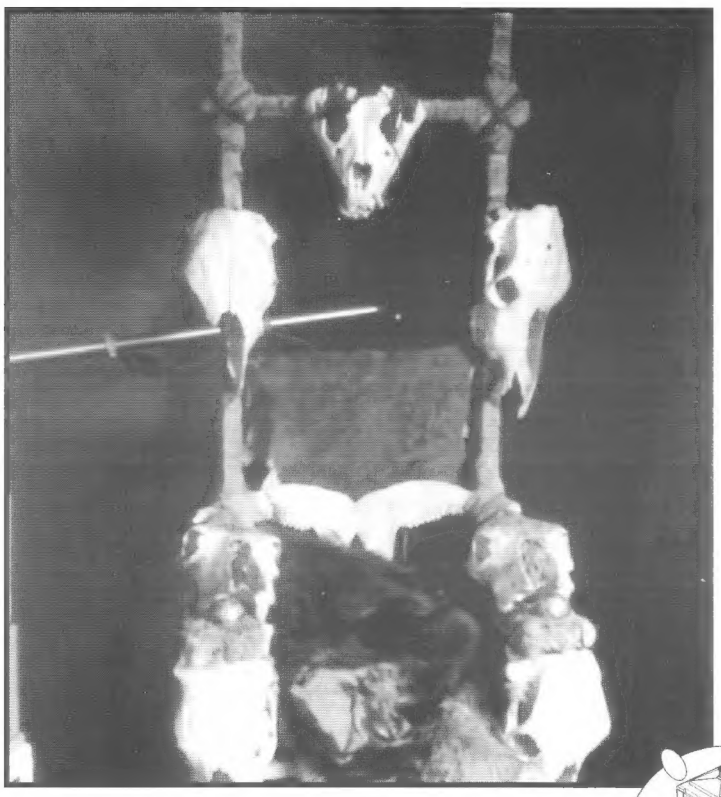
Set Design



A significant challenge for Nick Somerville was dividing his one production budget so that both SURVIVAL and GHOST LIGHT ended up adequately resourced. GHOST LIGHT ate up the lion's share as the Victorian interiors of Gabriel Chase called for elaborate sets and expensive prop hiring. Fortunately Somerville had only one major set to construct on location for SURVIVAL: the Cheetah People's encampment.

Somerville's solution was to build the entire encampment using rented tents. However, instead of constructing the tents as per the instructions, he directed the scenic crew to erect the frames fairly haphazardly so that angles and heights would all look irregular. Canvass coverings were then pulled over the frames but the resulting shapes were distorted even further by draping sheets of suede, Native American-style blankets, fur rugs, mats and various hunting trophies over the guy ropes and corner protrusions to give the whole set a more primitive feel.

As well as fire pits and other dugouts Somerville placed at the centre of the encampment a raised circular arena, built up using rubber mats with a rough tarpaulin pulled over. The tarpaulin's anchor points to the ground were disguised by surrounding the circular platform with sawn tree logs covered with yet more blankets and fur rugs. Many of the encampment's 'furnishings', including the Master's elaborate chair of bones and some of the animal skeletons around the site were rented from prop stores. For the smaller bones though, Somerville made arrangements with a local abattoir to have a delivery of freshly removed bones made to the location. He specified in the agreement that these bones should be completely steam cleaned of flesh and thoroughly washed. But the best laid plans…

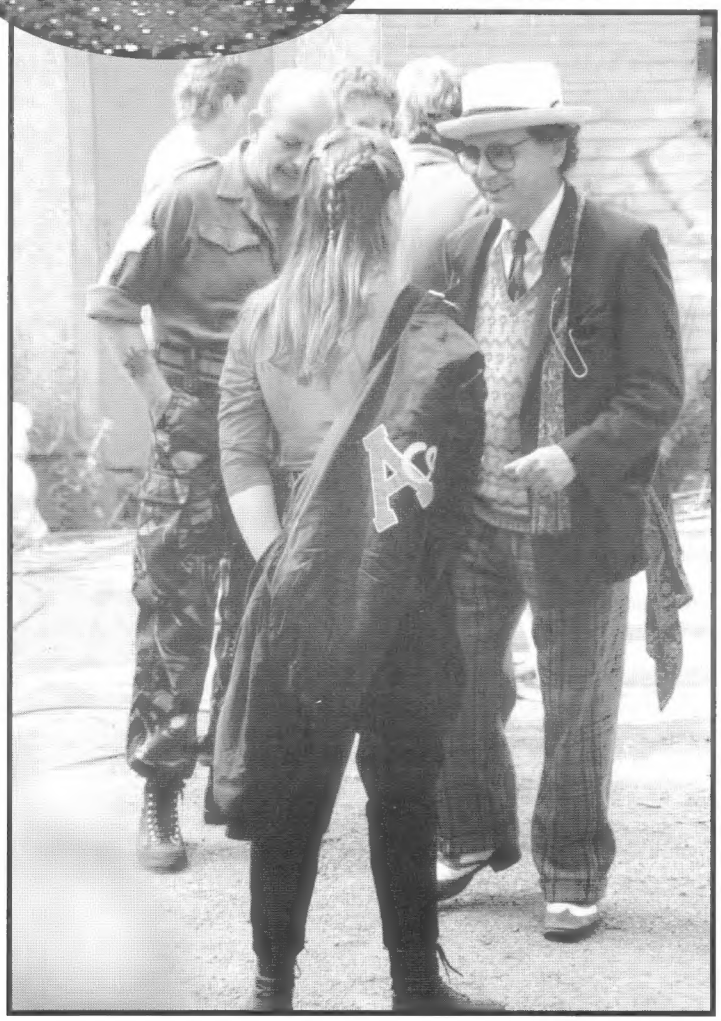


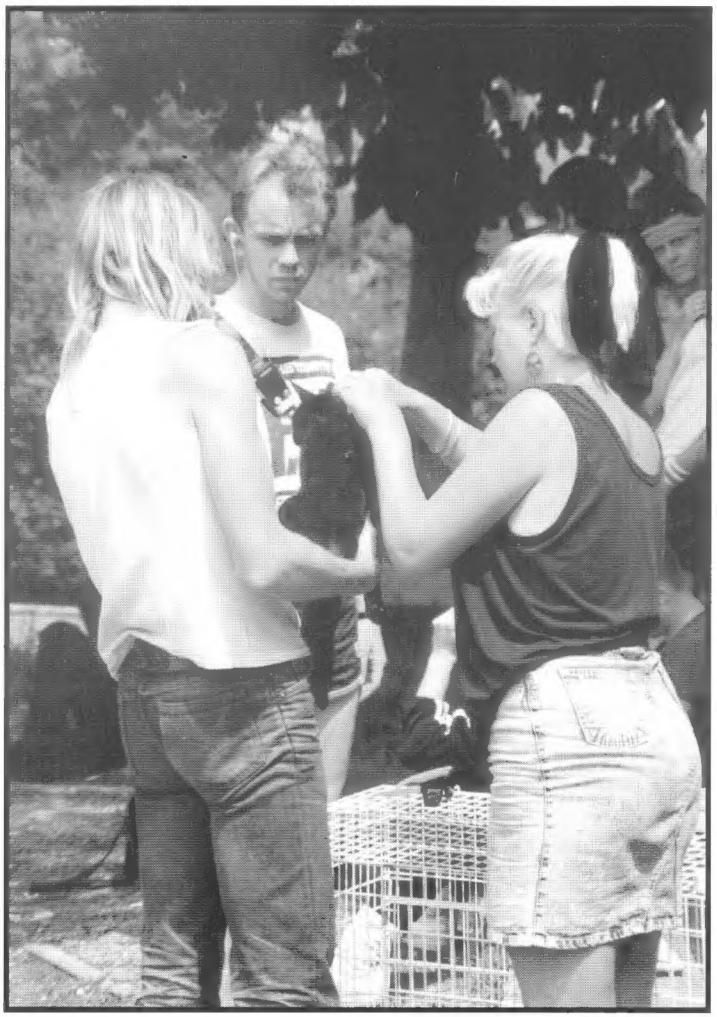
Other props taken from stock included some Aztec temple wall flats and pillars that were used on the quarry shoot as ruins suggesting there had once been a civilisation on the Cheetah People's planet. An area of sand on one side of Warmwell Quarry was excavated away to leave a box-like recess of sufficient size for the flats to be slotted in.

There was little that Set Design had to furnish for scenes in Perivale and Horsenden Hill other than small items such as a fake phone box, a newspaper billboard hoarding and wooden panels covered in graffiti to make the youth club look even more boarded up than it actually was. The inclusion of a poster for the musical **Cats** on one of these boards was a small in-joke by Somerville's team. Another small in-joke was a sign outside the Drayton Court public house advertising its opening hours as 11:00am till 11:00pm. A relaxation in UK licensing laws, allowing pubs to open for twelve hours a day, did not come in until the 1990s. In 1989 they were still required to shut between 3:00 and 6:00 in the afternoon. But, reasoned Someville, **Doctor Who** is supposedly set slightly in the future, so the joke was deemed valid.

Len and Harvey's supermarket was actually two premises. The exterior was adjacent to the Drayton Court pub on The Avenue in Ealing, W.5. However it was not a supermarket. That had to be mocked up by spreading trays and boxes of produce around the doorway and by masking the window displays behind a mass of 'special offer' posters. The shop's interior was a branch of the Londis supermarket chain on Medway Parade, Perivale. To avoid any risk of the BBC being seen to advertise a particular brand of cat-food, the Set Design team provided the supermarket with a set of cans with mocked-up labels bearing the title, 'Furry'.

Munro's script suggested the area of land around where the 'chicken run' takes place should ideally be waste ground with derelict properties or even a council waste dump to emphasise metaphorical similarities between the urban jungle and the Cheetah People's planet-wide hunting ground. But while Somerville and Gary Downie did scout some scrubland sites around west London they were deemed too





dangerous to stage fight scenes, horseback manoeuvres and motorbike stunts. So the leafier climes and softer turf of Horsenden Hill were substituted instead.

One extra item of rented prop-ware Set Design had to load onto their van for the location shoot in Dorset was a pair of large, Victorian wrought-iron gates. These would be needed for the small OB shoot of exterior footage for GHOST LIGHT.

Costume

SURVIVAL had a relatively small cast, with fifteen speaking roles and just over two dozen non-speaking parts. Of these only a dozen required special attention by Ken Trew: the Master, Ace, Midge, Sergeant Paterson and the eight performers playing Cheetah People. Almost everyone else was instructed just to bring their own clothes to days they were appearing, with some guidance about appropriateness to the scenes they were shooting. For example, the self-defence students were suggested to wear loose clothes suitable for gymnasium work, the residents of Perivale middle class Sunday wear. A few additional items were booked for specific characters – a milkman's uniform for one of the Cheetah people's victims, some shopkeeper's aprons for Len and Harvey.

At the insistence of John Nathan-Turner the Master was given a completely new costume. Anthony Ainley had worn costumes other than his black velvet 'penguin suit' before, but this was the first time since 1980 that a new outfit with long-term use in mind was commissioned. The main fabric used was silk. A white silk shirt with a winged collar was worn beneath a starched white waistcoat with another, much wider collar that emerged over the main suit and folded down to become the overall collar of the suit. The suit itself was woven in black silk and worn with matching black leather shoes and gloves. Completing this lighter and cooler outfit was a deep turquoise cravat that could be folded to make a bow tie, a pearl collar pin and a belt fronted with a silver buckle. Fittingly, considering the movie that would be made in 1996, the design of the Master's buckle was a coiled cobra.

Sophie Aldred's new outfit took into account that her character would be doing a lot of running, clambering and climbing during the story. To this end Ken Trew furnished a pair of dark cotton drill trousers, slightly widened to facilitate riding a horse, desert boots and a pink cotton wraparound ballet top that Aldred would wear beneath her trademark black bomber jacket.

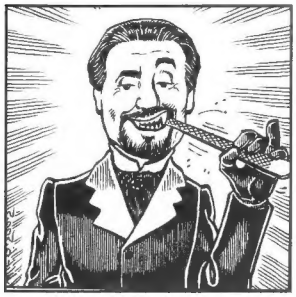
Sergeant Paterson required two uniforms. For nearly all of his Perivale scenes he would wear a smart Territorial Army Sergeant's shirt with the beret tucked under one epaulette and, underneath, a green vest worn above a pair of camouflage design combat trousers. For scenes after his mauling by the Cheetah people Paterson's smart uniform would be replaced by a sweat-marked and torn version of the costume with various rips to suggest slashing by feline talons.

Midge's role as the Master's possessed 'lap dog' inspired Ken Trew to dress him as a youthful interpretation of the Master's taste in clothes. Correspondingly he acquired a blood-red suit with a collar pin to anchor the black and white, swirly-patterned tie neatly in place. His suit was black serge but, in deference to his biker background, the sleeves were replaced with black leather equivalents.

Having examined their budgets and available resources, Ken Trew and Joan Stribling estimated they could afford to make eight Cheetah People costumes. Between them they decided the overall look should be humanoid cheetahs dressed in Native American-style clothes with lots of leather lacings, bone necklaces and very rough stitching. For the Cheetah skin Trew purchased a large quantity of fake leopard fabric and used it to sew together eight two-piece outfits for the selected performers, all of whose heights, weights and measurements he had taken so the finished costumes would fit as snugly as possible. He purchased leather boots for all the actors, but cut them open at the toes and fitted fur inserts that looked like Cheetah paws. Their gloves were all specially made, again using strips of leopard fur, but with moulded latex palms and paw extensions. One of these gloves was specially modified by Visual Effects who cut narrow slits into the finger tips before stretching the glove over a mechanism through which a set of sharp talons could be sprung out on cue. This prop was designed for the close-up where a Cheetah Person slashes the trip wire Ace and Shreela have extended between two trees.

For their clothing Ken Trew saved some money by reusing costumes that had originally been designed for the Gallifreyan Outsiders in the 1978 serial THE INVASION OF TIME. Trew found these still in stock at the BBC's Wardrobe Department and decided they were ideal for his purposes – with a few extra accessories and adornments added for good measure.

As well as the Cheetah People Trew also had to provide matching orange and black caparisons, leather panniers and other ornamentation for the three circus-trained horses hired for this serial. By way of decoration Trew stitched on a number of fake animal tails and pelts, meant to indicate trophies seized by the Cheetah People during their hunts.



Make-Up

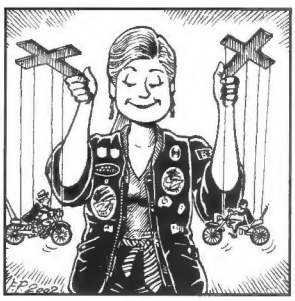
There was a heavy make-up requirement on this story so Joan Stribling was backed up by a team of four assistants both before and during production. Once casting was complete all performers playing Cheetah people had to come in and have full-face casts taken so that their masks and facial appliances would fit perfectly. Anthony Ainley, Will Barton, Lisa Bowerman and the other seven Cheetah people extras were despatched to dental specialists, Haynes and Kulp, to have imprints taken of their mouths prior to sets of fangs being cast for them. And then they, plus Sophie Aldred, took another trek to David Culow's opticians in Earls Court, west London to be tested and fitted with their special yellow contact lenses. All the actors were allowed to take their lenses home with them as soon as they were ready so they could practice and get used to wearing them for long periods of time.The big job facing Stribling was the Cheetah masks, all of which were made in-house at the BBC.

"We had to take face casts of each of the eight actors... The Cheetah faces were then sculpted and casts made of them. The main part of the prosthetic is made out of air-brushed cold-foam with hair attached. From the nose back they are overhead masks, but for the part above the lip we used a hot-foam prosthetic piece to enable them to open their mouths and snarl"

Joan Stribling, The Frame 15, August 1990

The prosthetic piece worn above the lip was moulded into the shape of a feline snout. Below this the Make-up Assistants fitted three smaller sections of 'fun fur' cut to give the actors' jaw-lines a sharper, more triangular look. These fur pieces extended down like beards to sit above the ruffs of Ken Trew's costumes, thus hiding any glimpses of human flesh. The only logistical problem with these costumes was that they were very hot to wear.

Karra's mask was slightly different to the others, having a blaze of black zig-zagged fur running up from the hair-line. The ambition was to mirror such blazes on some of the three cats engaged to play kitlings by applying stiffening gel to their fur just prior to shooting. Unfortunately the cats had other ideas and would constantly try to lick off the gel as soon as it was applied.



Visual Effects

Since one of the main reasons why Malcolm James had been allocated to SURVIVAL was his past experience with animatronic animals, a great deal was expected of his puppet kitling. Alan Wareing visited Effects early on to see the dog that had been used in **I, Lovett** and, favourably disposed, asked for a cat that could perform the same movements. The head had to turn, ears twitch, eyes move, eyelids flicker and both jaws had to be capable of flexing.

The Effects team had just under five weeks to prepare their cat. Constructing the internal mechanics was not too difficult as they had a ready-made template available in the form of their dog. However, because cats are generally smaller than dogs, all the mechanisms had to be packed into a smaller sub-frame and that, in turn, meant everything having to be operated remotely using cable controls. With the dog some parts could be worked glove-puppet fashion by an operator shoving his arm into the prop – an option that was not open to James.

A bigger issue was 'clothing' the puppet. As soon as the breed of cat that would be used in live action scenes was known, a member of the team went out and bought a commercially available cat statue and cast a series of moulds from it. While the sub-frame was being modified so that its shape more closely resembled their seated cat statue, layers of fake black fur were carefully applied to the latex skins taken from the moulds. To make the cat more alien-looking James' assistants took their cue from Rona Munro's script and added a slightly 'punk' blaze of jagged fur along the puppet's back.

The same cat moulds were used to produce skins for the two cat corpses seen in Midge's flat and in the storeroom at the back of Len and Harvey's supermarket. The prop in the flat was simply stuffed with wadding, but for the supermarket version Mike Tucker had the idea of dressing it with ginger fur, cutting into the skin and stuffing the insides, on the day of shooting, with offal from a local butcher.

Bones, skeletons and partially stripped animal carcasses featured large on the list of special props needed from Effects. Any bones that would have to be used in combat as clubs were fashioned in soft latex rubber as a safeguard against any actors getting unintentionally injured. Larger items, like skulls and horns were cast in fibreglass, but really big props, like a full-size animal skeleton, were shaped first using strips of aluminium sheeting, bent and twisted as required, before being coated with plaster and textured paint to look like bone. On location these skeletons would be 'dressed' further with real bones from an abattoir.

For the carcass, from which the Master tears strips of flesh to make a rope and a noose, the Effects crew partially covered a skeleton with sheets of fabric soaked in a latex rubber solution. The rubber not only gave the fabric a texture of flesh but also generated a convincing tearing sound when ripped.

The look of the Cheetah People's doomed planet was achieved as a joint venture between Effects and Dave Chapman's digital wizardry. Between them they determined the planet's topography should be largely volcanic with gaping fissures spewing plumes of flame and sulphurous smoke. Malcolm James was confident they could do the fissures and fire pits on location using strategically placed gas jets. Chapman was happy he could locate source photographic images of volcanoes and process them through 'Paintbox' to provide a blended background matte with a red tinted sky. What he could not do was create electronically the smoke of an eruption, nor the rolling clouds of dense ash.

Malcolm James solved this problem by suspending several feeder tubes above the Visual Effects model stage at Action and by feeding dry ice vapour slowly through them. The white dry ice vapour stood out strongly against the matte black of the stage's floor and cyclorama as it spiralled downwards before pluming out to form a rolling white mist once it touched the ground. Chapman took this raw footage and flipped it into negative and then inverted it, so the black background became white and the white vapour a deep black. The end result was perfect: streams of black smoke rising vertically into the air before merging to form thick, dark clouds. All he had to do finally was move and align these plumes so that they appeared to emerge from the maws of his volcano cut-outs, and tint the 'sky' a blood red.

DOCTOR WHO
IN·VISION

CHECKLIST 12

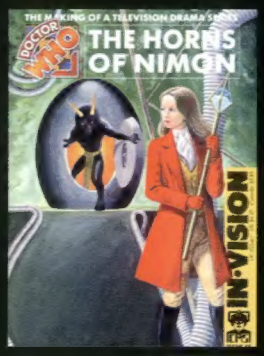
The collected reference works
dates of first publication:
January 1993 to August 1994

 # 41 - serial 5G - Jan 1993
Cover art: Alistair Hughes

Tom Baker chalks up an appearance on 'Animal Magic' while Christopher Barry and Mat Irvine contest the problems of a very prominently featured alien.

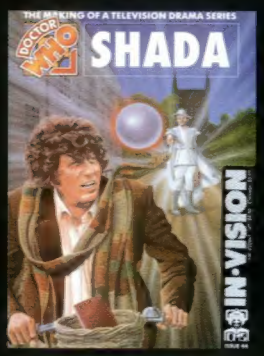
 # 42 - series 5K - Mar 1993
Cover art: Raymond Twatt

The dawn of image processing is introduced by one of its pioneers, 'Mitch' Mitchell, and David Owen wonders if a potentially great story was let down by poor production.



 # 43 - serial 5L - April 1993
Cover art: Martin Proctor

June Hudson begins the first of a series of articles looking at the development of costuming in Doctor Who. Justin Richards considers the curious notoriety of this serial.

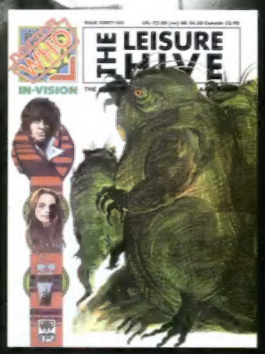


 # 44 - serial 5M - Jun 1993
Cover art: Raymond Twatt

Doctor Who's lost story as recalled by Director, Pennant Roberts. Plus sets that were never built, model effects that were not used, and details of the strike and reconstruction.

 # 45 - series 17 - Aug 1993
Cover art: Martin Proctor

Douglas Adams interviewed and his guide to Doctor Who script editing reproduced in full. A farewell to the Seventies, and to Producer Graham Williams.



 # 46 - serial 5N - Sep 1993
Cover art: June Hudson

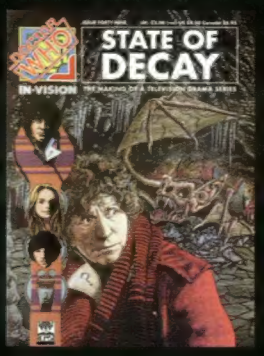
Borderlines make their first appearance, and ITV strikes back with 'Buck Rogers'. June Hudson kits out an old Doctor and a new Producer arrives for the Eighties.

 # 47 - serial 5Q - Nov 1993
Cover art: Andrew Martin

Gareth Roberts on the last Zolpha-Thuran, John Nathan-Turner introduces Scene-Synch and Jeremy Bentham examines all the scenes that were lost,

 # 48 - serial 5R - Jan 1994
Cover art: Paul Vyse

JNT's first new companion, Adric, bows in and Andrew Smith's script is dissected. Amanda Murray unravels a strange case of circular logic.

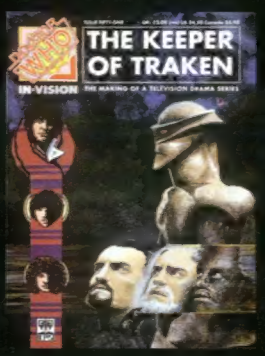


 # 49 - serial 5P - Mar 1994
Cover art: Alistair Hughes

Matthew Waterhouse in profile. Terrance Dicks looks at his story that was a long time coming, and Tony Harding makes you believe a castle can fly!

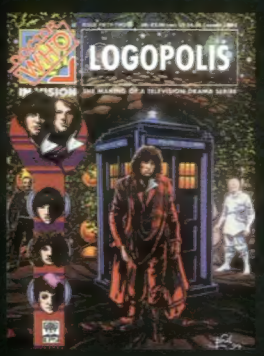
 # 50 - serial 5S - Apr 1994
Cover art: DH Smith(Gateway)

Our 50th issue, graced by interviews with Stephen Gallagher, Mat Irvine, Paul Joyce and June Hudson, plus an exclusive photo-feature on this story's production.



 # 51 - serial 5T - Jul 1994
Cover art: Paul Vyse

Johnny Byrne's original storyline, and Sarah Sutton's full biography, together with that of Anthony Ainley. John Black looks back and Geoffrey Beevers on being the Master.



 # 52 - serial 5V - Aug 1994
Cover art: Phil Bevan

It's the end, but the moment has been prepared for... Craig Hinton and Peter Linford comment on the new Master. Janet Fielding's biography as Tegan Jovanka steps aboard.

many of the titles on this checklist are now out-of print
for a list of titles in print, please send an SAE to the CMS subscription address

Production Diary

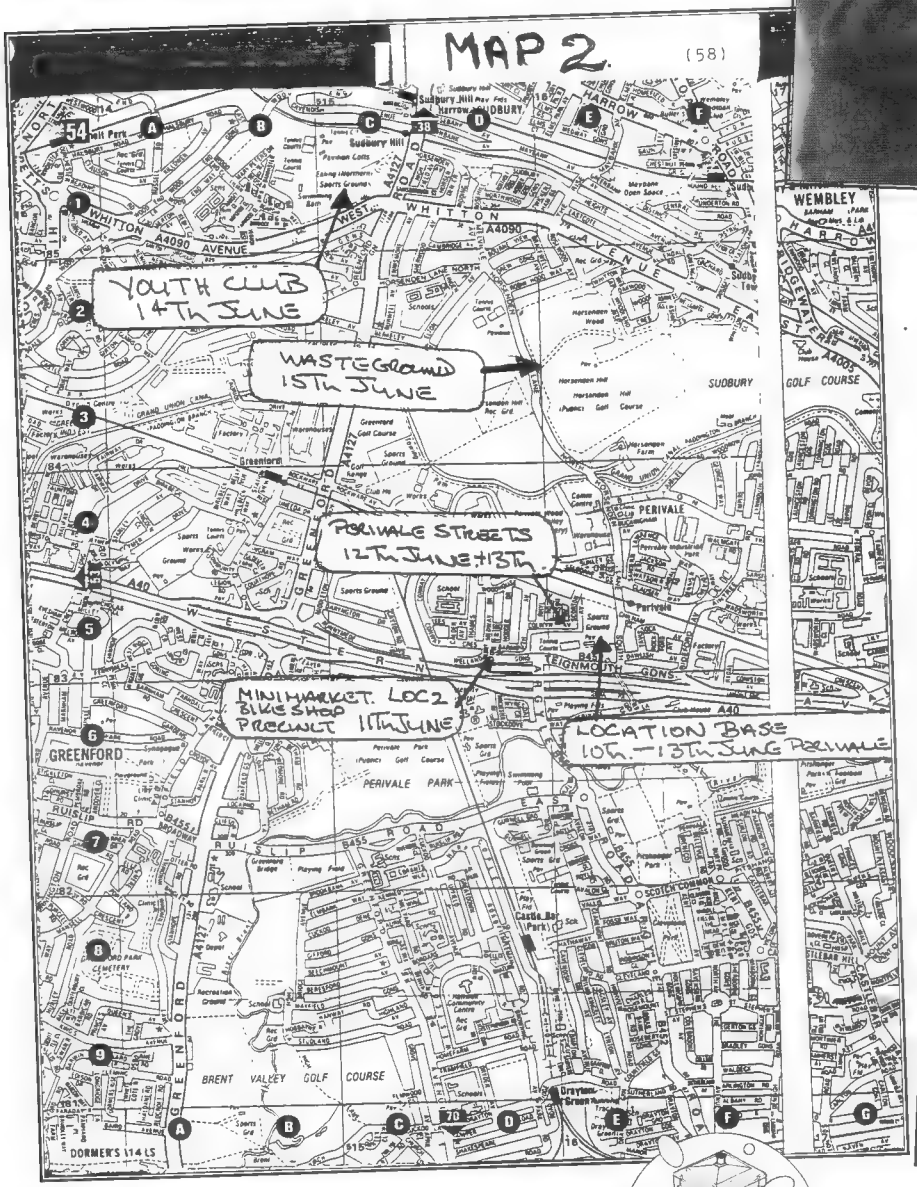
Friday 2 June 1989

Runners and Riders

Thanks to delays forced on them by an ongoing dispute between the BBC and members of the journalists (NUJ) and technicians' (BETA) unions, work on the preceding story, BATTLEFIELD has almost run into the start of work on SURVIVAL. Last night was the final studio session on Ben Aaronovitch's story, an evening made all the more traumatic by Sophie Aldred's accident while shooting a scene in a tank filled with water that suddenly fractured, disgorging gallons of water onto a floor strewn with live electrical cables.

Despite the rigours of her experience, plus knowledge that the Producer will be involved in a subsequent safety investigation, both Aldred and Nathan-Turner are back at work this morning for the Producer's read-through of SURVIVAL's rehearsal scripts. All members of the speaking cast are on hand except for Gareth Hale and Norman Pace. Both comedians are engaged in production of their current ITV series and so will not be able to attend any formal rehearsal days for SURVIVAL. However, since their few scenes only really involve Sylvester McCoy, a special arrangement has been made for McCoy and Wareing to meet Hale and Pace separately to block out their performances.

Today's Producer's run lives up to its name in more ways than one. Unable to rehearse and time scenes with real horses, all actors involved in chase and hunt sequences have to charge around the perimeter of Room 201 at the Acton Rehearsal Block as they act out pursuing or being pursued.



Saturday 3 – Thursday 8 June 989

Cat Flaps

Six days of rehearsals and preparations follow for what will be nearly a fortnight of on-location shooting during the remainder of June. Members of the cast quickly bond together, helped by this being one of the youngest troupe of performers assembled for a **Doctor Who** in many years. Even Anthony Ainley, the 'senior member of the partnership', is not excluded once he discovers his love of cricket is shared by David John and Sophie Aldred. Between the three of them they devise elaborate ways of improvising net practice sessions during breaks, using sticks of wood, tennis balls and scaffolding rods in lieu of real articles.

Not that there are many break periods. Artists not booked for specific rehearsals find themselves scheduled for make-up sessions, fittings for fangs or coloured contact lenses or even, in Aldred and McCoy's cases, mornings of horse-riding lessons.

One person not in a good mood is John Nathan-Turner. Invited to view costume and make-up demonstrations of the Cheetah People, he and Alan Wareing are aghast to find the creatures looking cute and cuddly – "more like Care Bears than nightmares". Reminding both creative teams about a need to avoid these creatures looking like 'Puss in Boots', Ken Trew and Joan Stribling are advised to alter, adjust and repaint where needed to make their alien predators look a lot more menacing.

A similar mauling is handed out to Visual Effects when Malcolm James demonstrates their animatronic cat for the first time. While it does not quite merit a description of 'cute', the prototype feline distinctly looks more like a puppet than a live cat. Dubbing the creature 'Sooty', Nathan-Turner again advises a need for further modifications to improve its ferocity.

8 June, the final day of rehearsals, is dogged by problems. Not only does John Nathan-Turner have to miss a full day of rehearsals due to appearing before a safety committee to discuss the water tank incident, but Wareing has to lose two hours of rehearsals in the afternoon thanks to another 24-hour stoppage by union members. Fortunately, by now most of the cast are comfortable with their lines, and even Sylvester McCoy has managed to grab a couple of hours with Ron and Ron's alter egos.

There's a day off to look forward to as well, the first for McCoy and Aldred since rehearsals on 26 May were disrupted by a strike.

PRODUCTION DIARY

Saturday 10 June 1989

Flatliners

The production unit splits in two for the first day of recording on location in Perivale. No transport facilities have been laid on aside from a truck carrying technical and Effects equipment as the location is only a couple of miles from Television Centre, just off the South Greenford exit on the A40.

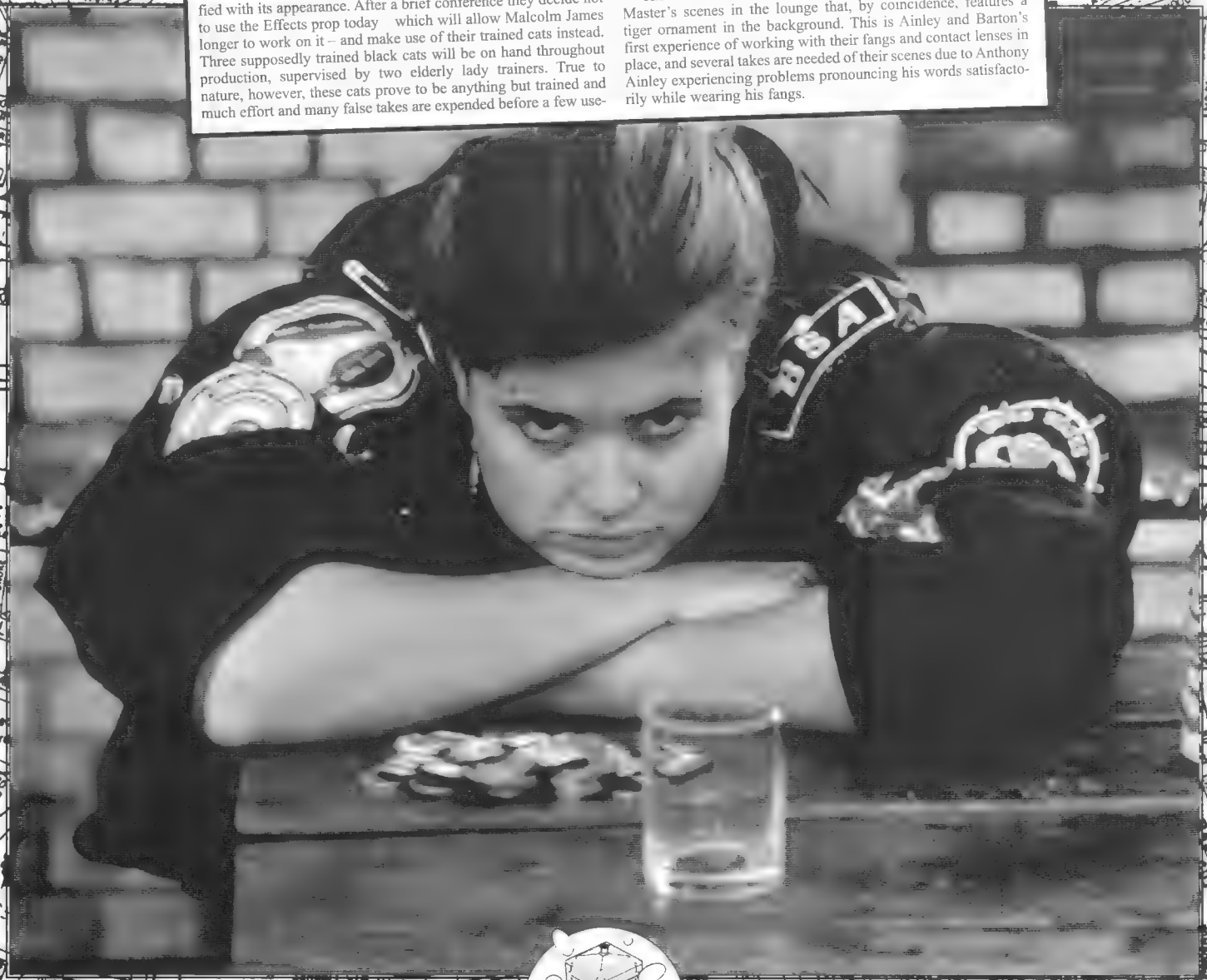
Medway Parade is a 1930s built street comprising rows of large, privately owned semi-detached properties with a cluster of shops at one end. These shops curve around a crossroads with Welland Gardens and the space above and behind them is filled with two tiers of council property flats. One of these flats, number 63 will double for the interior of Midge's apartment, while a balcony outside flats 37 and 39 offers a better skyline view and easier positioning for the camera, and so becomes the landing outside Midge's place.

Leaving his technical crews to set up behind the flats, Alan Wareing takes a second camera unit down the road to number 3 Medway Drive so they can shoot a brief episode two sequence of a milkman being watched by a kitling. This should be the animatronic cat's first outing, but when Waring and Nathan-Turner see the beast they are still dissatisfied with its appearance. After a brief conference they decide not to use the Effects prop today which will allow Malcolm James longer to work on it – and make use of their trained cats instead. Three supposedly trained black cats will be on hand throughout production, supervised by two elderly lady trainers. True to nature, however, these cats prove to be anything but trained and much effort and many false takes are expended before a few useable close-ups are captured. By contrast, Jack Talbot, the milkman's brief scenes take less than an hour to complete.

Reconvening back at the council flats Alan Wareing finds Sophie Aldred and Sylvester McCoy ready in costume to shoot all the balcony scenes for episode three, some of which feature a very young Adele Silva, playing Squeak. According to John Nathan-Turner's memoirs, when Adele Silva first arrives on location, supposedly dressed for her part, she is immaculately attired in a Sunday-best dress with her hair permed into ringlets, with bright ribbons made into bows. After a suitable 'dirtying down' exercise with make-up she is more suitable for her street-urchin role.

Sophie Aldred finds her first session to camera wearing her yellow contact lenses an ordeal. Even after four weeks she is still not entirely comfortable with them, and she has to fight watering eyes every time she faces bright sunlight. Fortunately Mike Tucker is on hand to cheer her up, albeit inadvertently when she spots him daubing the fake grey cat with ketchup liquid for its shot inside the flat. Enduring a hail of jocular remarks about the realism of this prop, Tucker is not displeased when McCoy and Aldred are released for the day after their scenes inside the flat are concluded.

The remainder of the afternoon belongs to Midge and the Master's scenes in the lounge that, by coincidence, features a tiger ornament in the background. This is Ainley and Barton's first experience of working with their fangs and contact lenses in place, and several takes are needed of their scenes due to Anthony Ainley experiencing problems pronouncing his words satisfactorily while wearing his fangs.

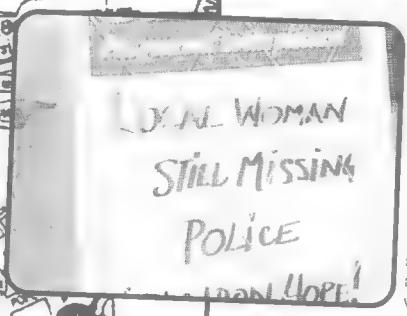


Sunday 11 June 1989

Pub crawl

Keen to take advantage of a quiet Sunday morning, Alan Wareing has booked three of his artists in for an early call. A very early call. In fact, Sophie Aldred, Sylvester McCoy and Gareth Hale have to get up around 5:30am to be at Television Centre for 7:00 in time to meet their appointments with Costume and Make-up. Once prepared they, and a comparatively small OB crew, set off for the Drayton Court, a 1930's built public house occupying one corner of The Avenue, a long, largely residential road leading off from West Ealing railway station.

The Drayton Court sits adjacent to a small parade of shops, and it is the white-windowed premises next door that Nick Somerville and his scenic crew have arranged to take over for the morning so they can transform its frontage into the exterior of Len and Harvey's mini-market. This is achieved by pasting price and special offer bill posters all over the inside of the windows, and by arranging trays of fresh produce, stacked up on crates, on the pavement outside. Scenery's other two special props – a billboard for a fictitious newspaper, *'The Gazette*, proclaiming, "Local woman still missing. Police abandon hope", and an 'Open all day' placard for the pub wall are also erected.



Wareing shoots these few, short scenes for episode one in narrative order using a single camera. The time travellers' arrival at the pub, the Doctor's meeting with Len, his venturing into the supermarket, and his subsequent rejoining Ace who has managed a fruit machine win.

Once these scenes are taped the cast and crew set off back to Medway Parade, to number 20 this time: a Londis supermarket whose aisles, shelves and backroom will feature as the interior of Len and Harvey's shop. Shortly after ten the team begins setting up their lights and cameras, allowing Alan Wareing a brief period to rehearse McCoy with Gareth Hale and newly arrived Norman Pace before turn-over is signalled.

Recording the supermarket scenes takes longer than planned due to the unusual need (for a **Doctor Who**) to time sequences to milk the most comic value from them. Hale and Pace have their own idiosyncratic style of working that McCoy has to work hard to blend in with. After a couple of takes Wareing chooses to abandon a series of hand gestures from Harvey, suggesting that the Doctor might be mentally unbalanced, as he believes the duo are implying it more subtly with just exchanged glances. Conversely, he agrees to include a suggestion from McCoy that Len's joke about outrunning a lion, would be improved if the Doctor had to explain the punchline to Harvey.

The only props added to the supermarket location are the fake tins of 'Furry' cat-food and the remains of the owners' pet cat, Tiger. In a bid to improve his stuffed cat's resemblance to a mutilated animal, Mike Tucker has spent the morning spraying the prop a deep orange, slicing the skin in several places, and filling it with offal from a butcher's shop. Wareing duly records this close-up but, wary of Nathan-Turner's possible reaction, goes for a second take with a cleaned-up FX corpse. It is this second shot that will make it to the programme.

A photographer from *'The Sunday Mirror*, as well as one from the BBC, snaps stills of McCoy with Hale and Pace for use in an article that will appear on 25 June. John Nathan-Turner had issued a general Press invitation to this morning's shoot, but *The Mirror* was the only national daily who felt they could tie Hale and Pace's appearance on **Doctor Who** in with the fuss surrounding their much-criticised microwaved animals sketch.

After a late lunch the Director takes his camera and sound people down the road to number 2, Medway Parade, *Motor Cycles Unlimited*, to record one brief scene of Midge stealing a motorcycle from its showroom, under the watchful eyes of The Master. Then it's back up to number 23, Medway Parade, for Ace's scene with Ange outside the offices of *Sceptre Financial Services*. This is Kate Eaton's one day on the show and, painted as an animal rights lobbyist, she is stereotypically dressed in 'grunge' grey and black, with a badge-encrusted beret. This long scene should have ended with the Doctor performing his 'magic trick' - causing a large, gold coin to transpose through an impossibly small slot into the can. However, the Press call earlier, plus a longer-than-expected timetable recording the Hale and Pace scenes, means there is no time to do cutaways of the coin going from outside to inside Ange's tin.

Look Who's here

by PATRICIA SMYLIE

THE COMICS who brought us the Cat In A Microwave sketch are involved in another feline flap – with Dr Who

Daleks

Dr Who (Sylvester McCoy) calls on the help of – guess who – in his latest adventure

Monday 12 June 1989

Brit Horse Empire

The first main day of production as a full complement of Costume, Make-up, Effects and technical teams arrive early at the unit's base for the week. This is the Ealing Central Sports Ground, a collection of single-storey buildings clustered around an assortment of football pitches, tennis courts and a children's playground, less than half a mile from the A40.

For most people today is their first sight of a Cheetah Person, as Lisa Bowerman arrives and begins her gradual transformation into a cat creature courtesy of Make-up and Costume. There is even some costume work to be done on her horse too.

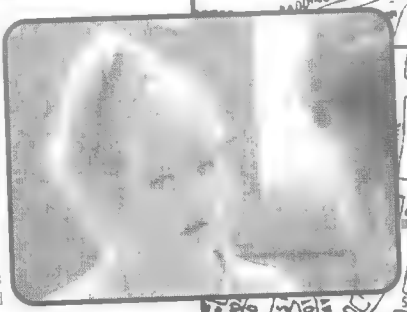
Outside, Alan Wareing is having one of his cameras loaded into an open-sided van for the first scenes of the day: Ace being pursued through a children's playground by Karra on horseback. His other camera will be operated hand-held.

Working in script order, Ace's scenes begin with her sat on a swing stroking what she thinks is an ordinary cat. Again there are problems with the supposedly trained real cats. Firstly they refuse to have their fur ruffed into a kitling crest with gel. No sooner is it applied than the cats licks it off. Secondly Sophie Aldred admits reluctantly to a cat allergy as blotches begin appearing on her skin as she tries to hold the cat. Thirdly, sensing Aldred's discomfiture, the cat scratches at her arms and runs back to its trainer. So, not for the first time, 'Sooty' is brought out and most of the swing scene is done in close up to avoid Effects technicians being seen underneath and around Aldred, operating all the cable-control mechanisms.

The playground chase is mostly performed with Lisa Bowerman riding the horse. Only as the animal is required to rear does trainer Wayne Michaels step in and control the horse's actions. For the final climatic chase Sophie Aldred goes into top speed sprinting, forcing the camera van driver to accelerate harder than he had planned to keep up with her.

After lunch the unit returns yet again to the Medway Parade area, this time to nearby Colwyn Road to record more footage outside suburban houses. 'Sooty' is in attendance again, perched on a wall overlooking a man, Dave, washing his car. This scene one, episode one prelude is partly covered by a camera fixed onto a crane mount that will simulate, via POV shots, a kitling allowing a Cheetah Person through the void. The crane mount is on a dolly fitted with pneumatic tyres, so it gets used for the pursuit shots as well. As in the park, a wind-machine on wheels provides gusts of hair-rippling breezes as the Cheetah Person hunts its prey. A similar process is followed as one of the lads from the self-defence class – Stuart – is chased to a point where he vanishes.

Under brightening skies afternoon work centres around the TARDIS prop, variously wheeled in and out of its materialisation spot on the corner of Colwyn Road and Bleasdale Avenue. Crowd control becomes something of a problem during late afternoon as schoolchildren returning home stop to watch **Doctor Who** in production. Several artists feel quite awkward holding hands and jumping to simulate their return from the Cheetah planet. Likewise Sylvester McCoy finds difficulty giving his all to the "...fight like animals, die like animals" speech with hordes of young onlookers. But at least actress Kathleen Bidmead gets a crowd for her single episode three scene as she moans about noisy cats to the Doctor. Previously Bidmead had been a non-speaking artist on MINDWARP, PARADISE TOWERS, REMEMBRANCE... and SILVER NEMESIS.



Bidmead's scene concludes the day's recording. Wareing was due to record Ace and the Doctor going back into the TARDIS, but time has caught him up. Hopefully he will be able to shoot the episode three last scene later this week.

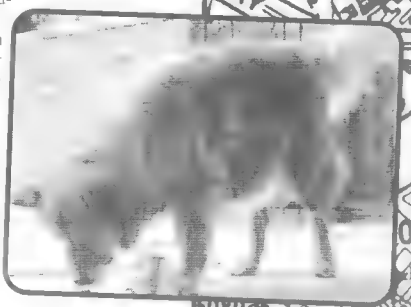
Tuesday 13 June 1989

Pride of our Alley

Many of the cast will remember today as "…that long day with all the cats and dogs". There are no complicated effects shots to arrange, no requirement for specialised set constructions, elaborate costumes or involved make-up preparations. Very few cast members are needed. Aside from a few non-speaking extras, the majority of shooting centres around Sylvester McCoy, Sophie Aldred and Julian Holloway, the latter back now in his smarter outfit after yesterday's appearance in ragged combat attire following his escape from the Cheetah People's world.

Everything today is for episode one and takes place along, or in the alley ways connecting, Colwyn Road and Woodhouse Avenue. Scenes of the Doctor tracking and attempting the capture a kitling, using cans of cat-food as bait, occupy most of the morning. It's not as if these scenes are complex or difficult to rehearse. The big problem is still trying to get the supposedly trained cats to behave on cue – even when it comes to tempting them into chomping down morsels of food. Sequences such as the Doctor hiding in a garden, and being shoo-ed away by the owner, go well until the moment when a cat is needed to give a performance.

John Nathan-Turner visits the location today, bringing with him, by prior arrangement, his own dog, Pepsi. The Producer's pet actually has a role to play in the serial – being the animal that wolfs down a mound of bait the Doctor has left for a kitling. Pepsi gives a bravura performance first time, prompting a few onlookers to wonder if it is not too late to rewrite the script to feature canine aliens instead… Basking in Alan Wareing's praise of Pepsi's acting abilities, Nathan-Turner has not the heart to tell him his 19-year old pet is actually stone deaf!



The Doctor's increasingly desperate bids to capture a kitling, only to be thwarted by Paterson trundling up on a bicycle at the least opportune moment, consume much of this afternoon's taping. Exasperated by the total failure of their hired cats to perform, Wareing is only to happy to oblige a local schoolboy who offers his own moggy as a substitute for one scene. To everyone's amazement the substitute cat performs impeccably. Its owner receives a £5 thank you, prompting other children to run off in search of their own pets. Wareing is happy to close production a little ahead of schedule today.

PRODUCTION DIARY

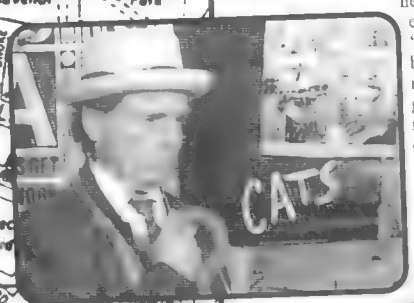
Wednesday 14 June 1989

Master Class

A quiet day in prospect for the whole unit as everything scheduled for today takes place in and around a single location just a few hundred yards from Sudbury Hill underground station in South Harrow. This is the EYJ Martial Arts Centre, part of a complex of 1960's built sports facilities that together comprise the incongruously named Ealing (Northern) Sports Ground.

Nick Somerville's scenery crew has no work to do elsewhere today, so they immediately begin work preparing the interior and exterior of the sports centre for its starring role later today. Over the next few hours its bright and well-equipped interior is deliberately 'grunged down', with exterior windows boarded up to make the gymnasium more gloomy, its canteen masked with graffiti-sprayed sheets of timber, and many of its modern facilities disguised or simply put away.

To make the place look deliberately more threatening the Designer has purchased a job-lot of old promotional posters for boxing matches, and these are tacked onto the walls of the gym. Among the pile Sylvester McCoy finds a poster for the musical *Cats* and decides to give this pride on place on the panel covering the canteen's serving hatch. Sophie Aldred adds some graffiti of her own in the form of some heart symbols dedicated to her current boyfriend, Dan.

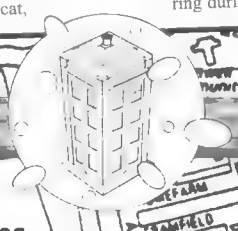


While Somerville's crew are preparing the gymnasium, Alan Wareing shoots his exterior scenes in and around the back door entrance to the sports centre. As well as sequences involving McCoy, Aldred and Holloway, he and cameraman Alan Jessop record several cutaway shots featuring their live cat, Nigel, and its animatronic counterpart, 'Sooty'. To get low-angle kitling POV shots Jessop lies down on the gravel and uses a small hand-held camera pointed upward at the Doctor. Later in Post-production Dave Chapman will add a soft-focus yellow and red halo tint to the picture to suggest a cat's eye. In full tooth and eye make-up, Anthony Ainley and Will Barton are also present this morning to record their exteriors for episode three.

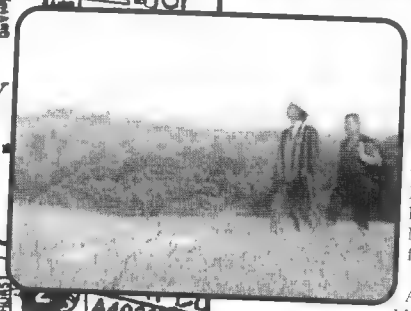
Moving inside to the boarded up canteen Wareing tapes further material for part one with McCoy, Aldred and Holloway. Deliberately he shoots these scenes very tight in on his actors so that only the shuttered serving counter is seen in the background. The script specifies this area as the youth club's lobby so the room must look like a coffee bar, not a large canteen.

After lunch (from a catering van) work resumes inside the gymnasium itself, commencing with Paterson's training session in part one that the time travellers interrupt, and concluding with Midge's big episode three scene as he and the Master enslave members of the self-defence class, making Sergeant Paterson their first victim.

Over in one corner of this gloomy hall Somerville has fashioned a makeshift tent using a mixture of pot plants, cloth sheets and some bamboo poles. The end result is a partial recreation of the Master's dwelling in the Cheetah People's encampment that will be realised full size next week. Alan Wareing and Dave Chapman want to do extreme close-ups of the Master's glowing eyes for part one under more controlled conditions than a quarry might offer. Instructing Ainley to sit very still the Director gets him to read his lines with as little movement and expression as possible to avoid any blurring during these tightly zoomed-in shots.



Thursday 15 June 1989



Leader of the Pack

For the unit's final day in Perivale their early morning coach ascends to one of the highest spots in Greater London, Horsenden Hill: a public recreation area commanding fine views over the capital and nearby Harrow and Wembley. The big job of the day will be shooting one of the longest single scenes of a 1980's **Doctor Who** – twelve pages of script, loosely referred to by the cast as **High Noon** finale, that will translate to over five minutes of screen time once edited.

This location represents the one liberty Alan Wareing has taken with Rona Munro's script. Instead of an urban wasteland, Horsenden Hill is a country park and would be ideal for horses were it not for the unevenness of its hillocks and the presence of several steep parapets. The spot Wareing has selected for the showdown scene is right at the summit, an area of fairly smooth turf that hides a giant reservoir tank six feet underground, built in the Thirties to help supply the water needs of an expanding North and West London. This makes life a little difficult for the Effects team who are limited in the quantity and explosive power of the mortar charges they will set into their specially dug trench. Horsenden Hill's ground-staff have also instructed the programme makers to carefully remove all turf around the explosion area beforehand, and to replace it meticulously afterwards!

The steepness of the ground around the summit has made Lisa Bowerman unhappy about performing some of her scenes on horseback. She is happy to do close-ups and static shots with the horse, but is fearful of doing any cantering in case they accidentally stray over one of the inclines. Damon Jeffrey, already cast as one of the Cheetah People (and as Dave, the car washing man) is engaged to do her long shots as well as his own role, at the end of the scene, where he takes back the dead bodies of Midge and Karra to the Cheetah People's planet.

Set Design has work to do this morning as well. There is litter to be strewn around the site for episode one, a small rubbish dump of old sofas, mattresses and filled council sacks to be assembled to give the Doctor a soft landing in episode three, and even a prop phone box to be erected at the parkland's entrance.

Blessed with a fine, sunny and already quite hot morning, Wareing loses no time in kicking off the football match, played further down the hill by four juvenile actors hired for the morning. They are watched by the kitling, 'Sooty', cabled up with her attendant Effects Assistants, hidden behind some park fencing. The four boys also appear in scene two, as Ace tries to phone her friends from one of the gateways to the park. Once these scenes are done, everyone returns up the hill, to the summit, where the Doctor first spies hoof prints, unaware he is being watched by another kitling. That kitling is again 'Sooty', positioned for once without cables and operators in an area of long grass.

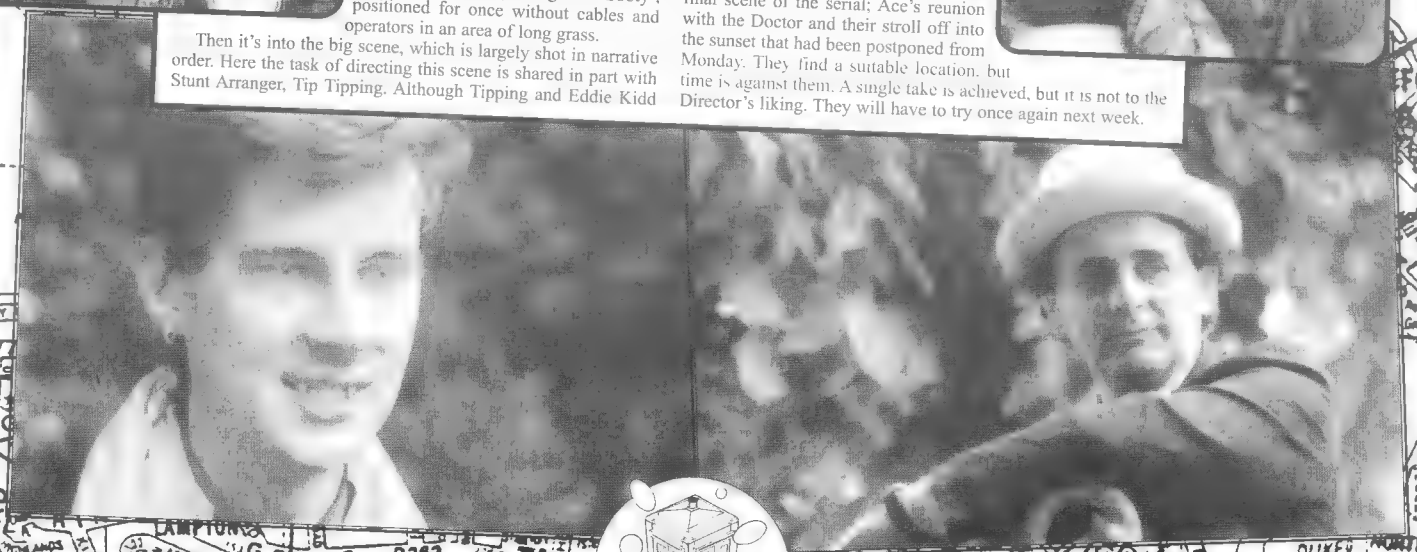
Then it's into the big scene, which is largely shot in narrative order. Here the task of directing this scene is shared in part with Stunt Arranger, Tip Tipping. Although Tipping and Eddie Kidd will perform all the long shot riding themselves, with Tipping playing the Doctor and Kidd as Midge, Sylvester McCoy has to ride one of the big bikes for part of this scene. McCoy can to ride a motorbike, as witnessed in DELTA AND THE BANNERMEN, but here he must do it on a very narrow strip of land, bordered by steep drops, and without his glasses or the additional balancing factor of a sidecar. The sequence is recorded as planned but at the last minute McCoy realises he is heading too fast towards a parapet edge. He brakes sharply, throwing himself off the bike. Luckily both he and the bike are undamaged. For close-up shots of the Doctor and Midge charging towards each other, they and their bikes are mounted onto a trailer, and driven along the approach road, while Alan Jessop shoots low-angle pictures from the back of the towing van.

Dave Chapman joins the unit to monitor the crash sequence, which is set up using a locked off camera focused to a tight depth of field. In the foreground, directly ahead of the camera, is the trench filled with explosive charges. Behind is the narrow strip of turf the riders will charge along. The camera's narrow depth of field will ensure the explosion looks much closer to the biker's run than is actually the case. A cloudless sky ensures Chapman will have no lighting problems when he comes to synchronise and merge three separate takes. Take one is Tip Tipping riding left to right, then Eddie Kidd riding right to left. Lastly, take three is the big explosion, which sends a huge gout of flame and smoke skyward. So still is the air that everyone notices when the plume of smoke slowly coalesces into a perfect smoke ring. Ace's reaction is done as a cutaway shot, with pulses from a red spotlight lighting her face to simulate the glow of the explosion.

The stunt is a total success but soon afterwards a serious argument breaks out between Tip Tipping and John Nathan-Turner over the relative fees being paid to him and Eddie Kidd. When Nathan-Turner remains intractable Tipping responds by resigning on the spot, quitting the location there and then.

Today's last few hours are spent taping the aftermath of the crash. Covered in blackened make-up, Will Barton gives in to his wounds and allows Midge to die - a change from being kicked to death by his followers that had been in the original script. Karra's murder by the Master allows Lisa Bowerman to appear briefly without her Cheetah make-up and costume, and Sophie Aldred to try out a smear of Tiger Balm under each eye, which Make-up Assistant Christine Wheeler assures will help her cry real tears. It works by the bucket-full, enabling Aldred to go straight into her next sequences where she finds the Doctor's hat, briefly believing he is dead.

Time is perilously close to six o'clock as Wareing sets up to direct the final scene of the serial; Ace's reunion with the Doctor and their stroll off into the sunset that had been postponed from Monday. They find a suitable location, but time is against them. A single take is achieved, but it is not to the Director's liking. They will have to try once again next week.



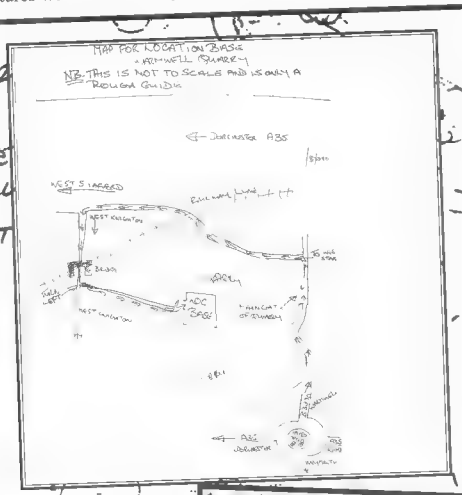
Friday 16 - Saturday 17 June 989

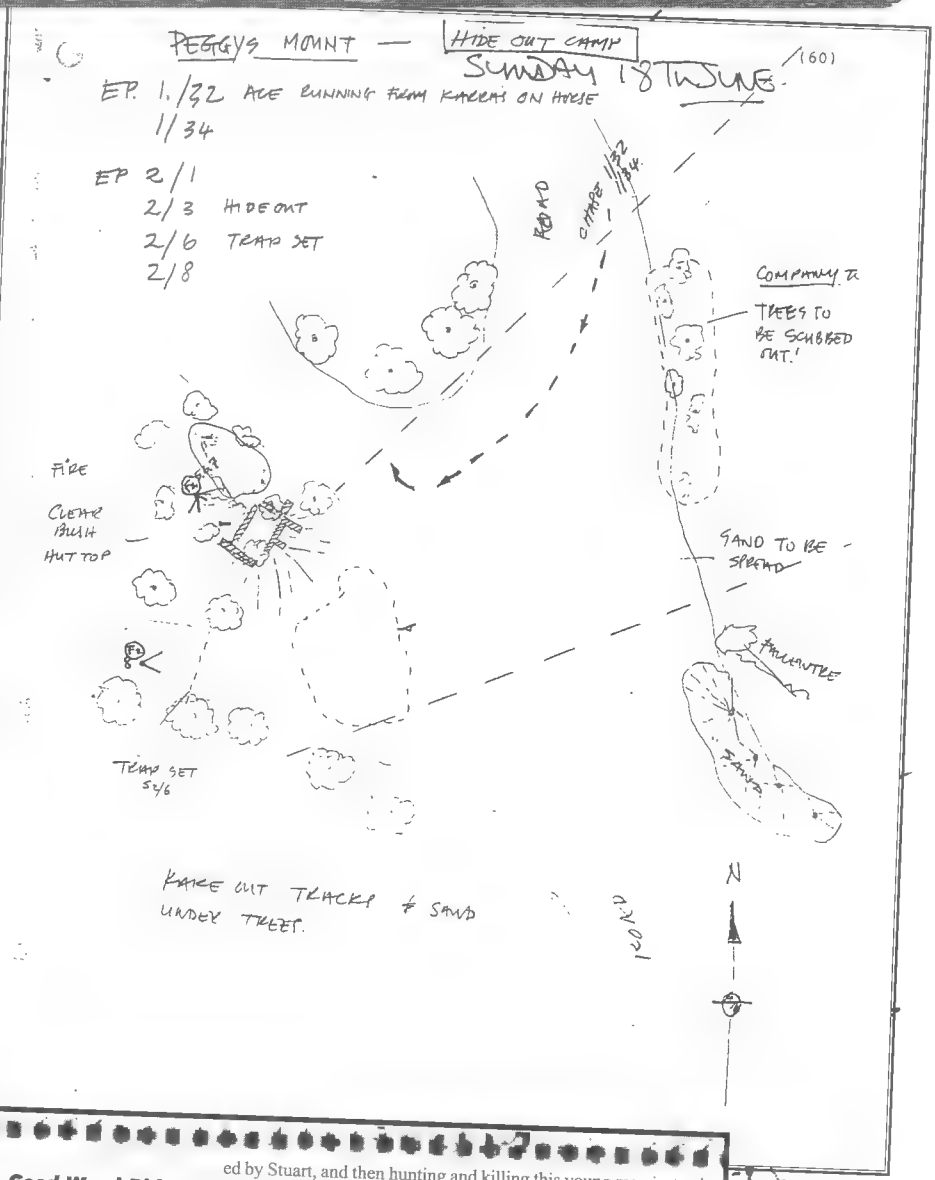
Stunt Doubling

As temperatures in the south of England continue to climb upward, everyone is glad of a couple of rest days to relax and unwind in advance of the six solid days of work beckoning them next week. One person still at work on Friday is John Nathan-Turner, who has the job of finding a new stunt arranger at short notice.

Tipping's replacement is Paul Heasman, an actor as well as a stuntman, who has been in the show before. He was a tribesman in KINDA and a Plasmaton in TIME-FLIGHT before stunt doubling for Ibbotson in the MAWDRYN UNDEAD car crash, and playing a Cyberman in SILVER NEMESIS. Most recently he was working alongside Tipping as one of the two Heamovores who attack Ace on the church roof in THE CURSE OF FENRIC. As well as next week's shooting in 'Dorset', Paul Heasman will oversee stunts for GHOST LIGHT.

On Saturday Gary Downie, Nick Somerville and some of his scenic crew travel down to Dorset to begin preparing sites at Warmwell Quarry ready for tomorrow's shooting. Throughout next week cast and crew will be billeted at the same three hotels in Wareham and Lulworth Cove booked by the **Doctor Who** office for THE CURSE OF FENRIC two months ago when temperatures were some 60 degrees colder.





Sunday 18 June 1989

Good Wood Riders

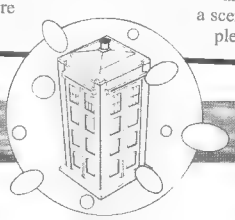
For Sophie Aldred it's almost a case of déjà vu as the coach from Television Centre bumps her and the team down dusty roads into the heart of Warmwell Quarry in Dorset. Just over a year earlier part of this great, pitted area had been home to the hippy bus used in THE GREATEST SHOW IN THE GALAXY. Now this same sandy clearing is being remodelled as the Cheetah People's encampment in readiness for shooting later this week.

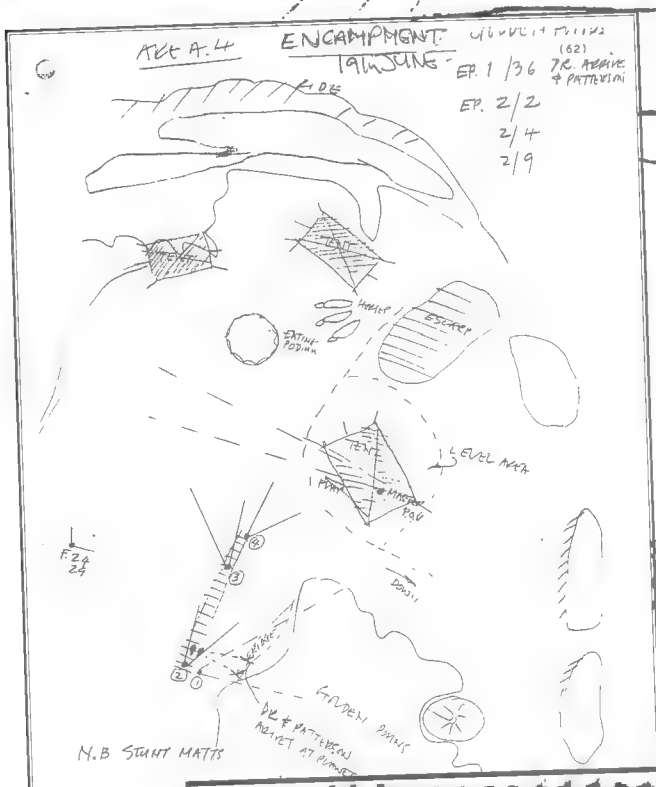
For today, all the action takes place towards the edge of the quarry, in an area of partial woodland overhung with leafy trees that will provide some respite from the hot sun. The scenery crew has cleared a small hollow in the wood to create a hideout for the hunted humans, comprising Midge, Shreela, Derek and, later on, Ace and Sergeant Paterson. Scenes in this woodland glade begin the week's shooting although nobody seems particularly inspired towards sitting too close to the small bonfire Scenery has built and lit.

Directions on the location diary maps label this area "Peggy's Mount" in tribute to scenes that were shot here last year, for GREATEST SHOW ... with actress Peggy Mount. Moving out of the surrounding woodland into the baking heat of the noon-day sun, the artists' next scenes are those involving Karra pursuing Ace, getting distracted by Stuart, and then hunting and killing this young man instead. Part of these sequences give Sophie Aldred her first sight of all the abattoir bones Nick Somerville has had ferried in. Everyone is advised to keep away from these pungently smelling bones in case there is an infection risk. During one of the chase sequences Aldred feels her legs giving way and she stumbles as a wave of dizziness overtakes her. It's the first serious warning of dehydration, a condition all must be mindful of this week.

Retreating back into the woods after lunch, recording resumes with Ace and Shreela's attempts to capture a Cheetah Person using a trip wire and a net. Gamely Sylvester McCoy volunteers to hang upside down for twenty minutes while the scene of Ace discovering she has netted the Doctor is lensed.

Leaving Sophie Aldred to cool down in a leafy glade, and to read an account of her death cheating escape during BATTLEFIELD's production in today's *News of the World*. Sunday concludes with material for part two as Midge battles Derek and confronts Paterson, only to run off as he realises he is starting to become a Cheetah Person. This last scene involves the composite carcass that is part aluminium bones, part soft rubber bones - including the tooth 'knife' that Midge pulls from the prop skull and part abattoir bones. It's a scene that Will Barton is only to happy to see completed at six o'clock rolls around.





Monday 19 June 1989

Rag and Bone Yards

Having completed work on the Cheetah people's encampment yesterday, the whole set is ready for shooting to commence at 8:30 this morning. Aware of weather forecasters' predictions that today will see temperatures rising into the upper nineties, Alan Wareing wastes no time in getting fires in the camp lit early on so they can hopefully complete today's roster of scenes before it gets too hot.

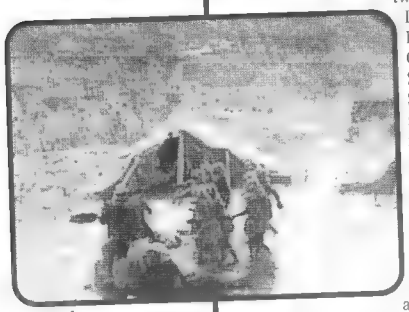
The entire complement of Cheetah people is needed for the opening scenes as Paterson and the Doctor arrive in the camp, and locate the Master in one of the tents. Progressing through episode two's script a major sequence is where the Doctor leaps up onto a horse, rescues Paterson from a group of taunting Cheetahs, and races off with the Sergeant sat behind him on the saddle. Sylvester McCoy is not a trained horseriser and is particularly nervous after reading a newspaper article about comedian Roy Kinnear's sudden death in Spain after a riding stunt on location for a movie went wrong. Several takes are needed to get McCoy convincingly onto his mount, and longer still to get a good shot of the Doctor riding to Paterson's rescue. Julian Holloway is nervous too about getting onto a horse so, far from following script directions to leap onto the animal's back, he asks Alan Wareing if they can do the saddling up as an implied cutaway. Mindful of his artists' feelings, the Director agrees.

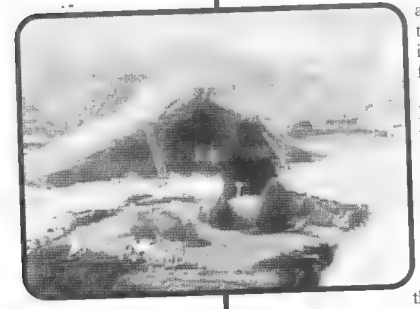
The Master's savage fight with the Doctor on the flame-racked podium, that will form SURVIVAL's climax, is the last encampment scene before lunch. It is an uncomfortable sequence for the two performers. Both are in hot, heavy costumes, they can feel the heat of the flames, and even though it is mock violence, their physical exertions are a drain on their energy levels. Throughout readthroughs and rehearsals McCoy has said he will not wear the yellow contact lenses he has been measured for, arguing they would be too painful. But at the last minute, rationalising that he cannot be much more uncomfortable than he is now, McCoy relents and wears them for his close-up as he lifts a bone to crush the Master's skull.

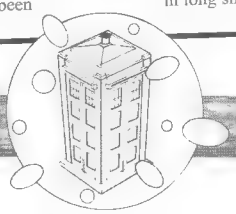
Alan Wareing does not get all the shots he wants for the fight, but accepts time and fatigue will not allow him to get him any more. After a much-needed break for lunch, those needed for this afternoon's session relocate to a rocky area of scrub-land to record material for episodes two and three. There is a lot to squeeze in; Midge running while observed by a kitling, his pursuit by the Doctor's group, his escape back to Earth with the Master, episode two's climax as Ace's eyes change yellow, Ace joining the hunt with Karra, and her rejoining the group to help get them back to Earth.

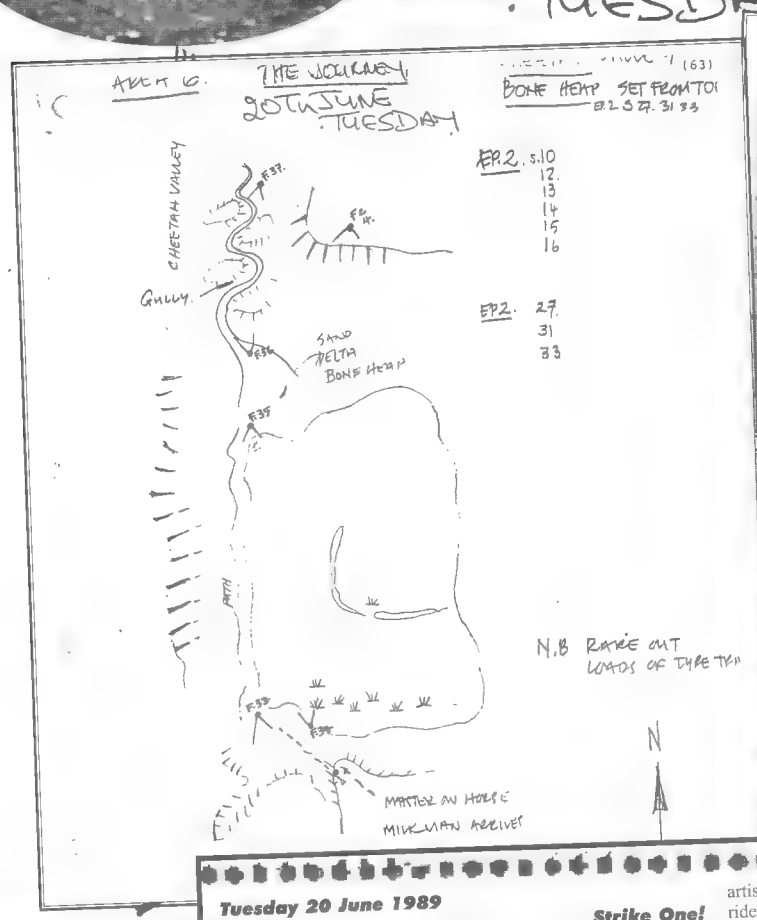
There is a mad moment during the afternoon when one of the girls playing a Cheetah person – Samantha Leverette – decides she can no longer tolerate wearing her hot costume and even hotter mask under such fierce and humid heat. Tearing off her make-up she loudly announces she is quitting the programme and storms off the set. Hastily a call is put through to the **Doctor Who** office in London to find a suitably sized replacement for tomorrow. Adel Jackson is duly booked and instructed to get on a train to Weymouth as soon as possible.

Recording these scenes under a baking sun chews up much time and much vitality, but the only really unhappy people, apart from the former Cheetah, are Julian Holloway and Sylvester McCoy. Their last scene of the day requires them both back on horseback for a lengthy tracking shot as the Doctor explains to the Sergeant about where they are. Not only must McCoy steer his horse, he must strive to keep pace with the camera truck rolling beside him, and avoid letting his mount trot over the steep, rocky incline on his left. And to add insult to injury, they have to do the scene several times to catch the action in long shot and close-up before the natural light changes.









Tuesday 20 June 1989

Strike One!

As the unit gears itself up for another day of roasting in even hotter temperatures – upwards of 100 degrees – news comes through from London that the NUJ and BETA unions are calling a nine hour strike today from three o'clock onwards, designed to hit the main BBC news and current affairs programmes. Reviewing their schedules Alan Wareing and John Nathan-Turner believe they might be able to get everything in the can if they go for speed and worry less about shooting scenes from many different angles.

All of today's footage is destined for episode two, and the two big scenes of the morning are the Doctor's leading of Paterson and the Perivale teenagers down through a pride of resting Cheetah people, and the subsequent fight sequence as the Milkman arrives through the space portal and rouses the creatures to action.

The first scene is unfortunately a long one, with much dialogue between Paterson and the Doctor, and with thermometers showing around 100 degrees by Noon, even minor line fluffs are greeting with groans of exasperation, from the culprit as well as attendant cast and crew members.

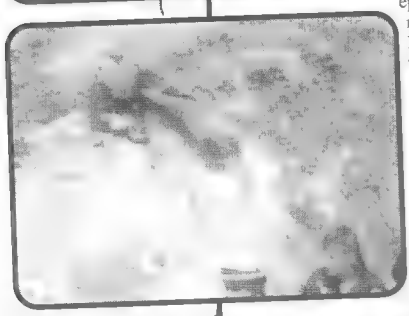
Jack Talbot's big scene, as the Milkman screams as he races down a hill towards the Cheetah pride, is done in one take, but more are needed during the ensuing scuffles. Visual Effects provides the combatants with a number of soft rubber bones, sticks and rocks so that sequences like Ace's hurling of a stone directly at Karra's head can be done without injury. This is Paul Heasman's first chance to co-ordinate a stunt scene and he does this by choreographing the artists running relative to where the horse riders will steer their mounts. However, everyone is glad when Alan Wareing signals a wrap and everyone can collapse for a welcome, if short, lunch.

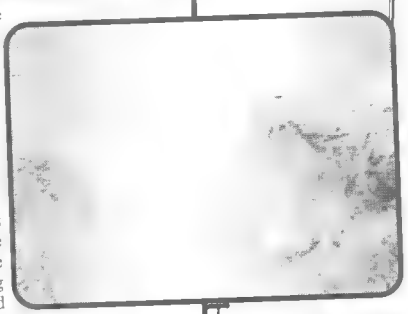
While this has been going on Malcolm James and some of his team have 'borrowed' a camera to do some second unit photography of the planet disintegrating. Armed with various cans of flammable gels and liquids James fills and ignites a number of fissures in the ground, and then shoots close-ups of the burning fluids to simulate lava pouring along ravines. Flammable oil is poured onto the surface of a pond and similarly set alight. During post-production tints and lighting effects will make the flames and the liquids much brighter.

Working to finish by three, several of the Master's scenes for part two occupy the afternoon. There are close-ups of him viewing events through the eyes of a kitling, his finding of a rotting carcass, and his tearing strips of skin from the beast to make a lasso with which to capture Midge.

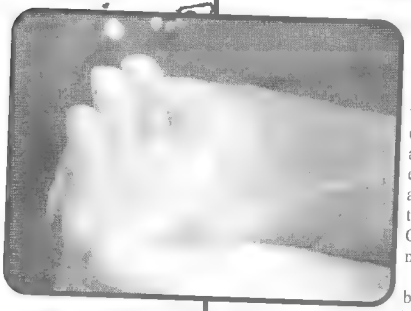
With help and co-operation from the technical crews affected by the impending strike, a wrap by three is achieved. By way of a thank you to all the union people, and because some of the cast will be travelling home tomorrow, John Nathan-Turner organises an impromptu barbecue party down at the beach at Lulworth Cove. With music courtesy of the sound recordists' equipment, a live keyboard performance from Damon Jeffrey, lighting by the technical crew and hot food from barbecue chef John Nathan-Turner, it is a night to remember.

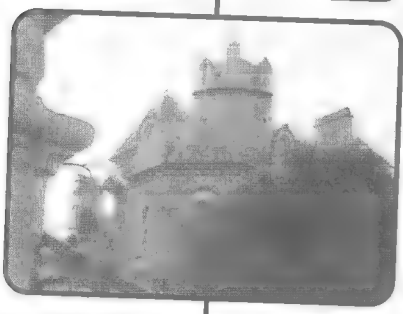
By now strong rumours are circulating that this might be the last **Doctor Who** TV production ever, so everyone determines they will go out in style as this midsummer party goes on way into the hot and humid night.





Wednesday 21 June 1989





House hunting

Unfortunately for all those this morning with sore heads, there are few opportunities for a lie-in. Some of the artists can be released now and for the remainder of this week there will be a reduced presence by many of the technical and creative departments. The Cheetah people's encampment has now been packed away and with less Cheetah people required today, tomorrow and Friday, fewer Costume and Make-up assistants will be needed.

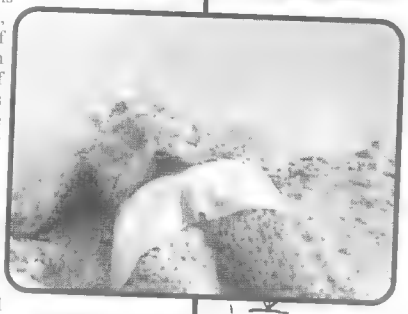
Most of today's work takes place close by and along the shores of one of the big 'lakes' in Warmwell Quarry. Obligingly the owners of this site, ECC Ltd, have agreed to remove a rather contemporary-looking jetty from the lakeside.

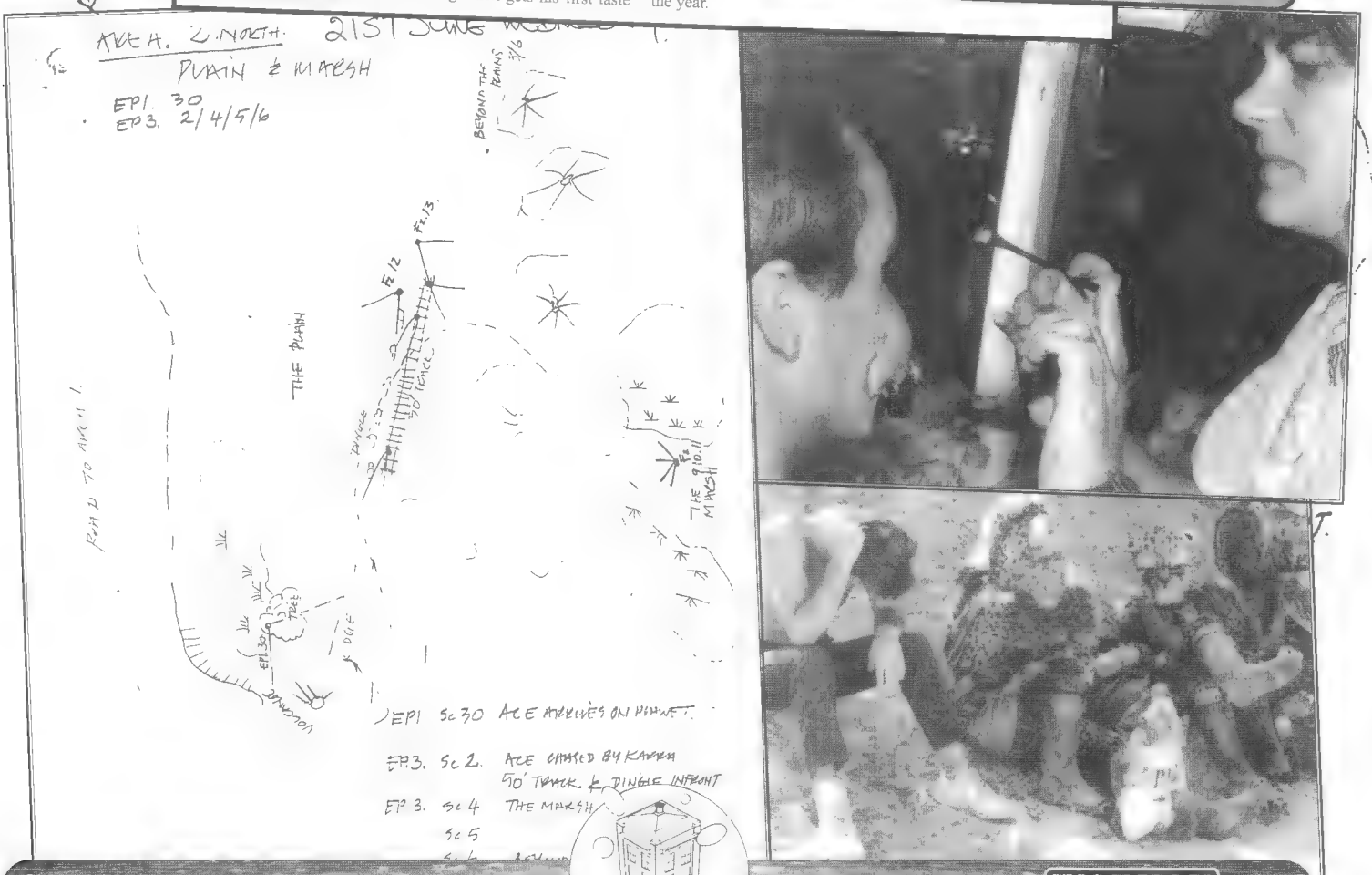
While early morning set-up is proceeding, Alan Wareing leads a small camera team and a props van down to nearby Weymouth. They have a brief rendezvous there at number 11 Greenhill, an imposing Victorian residence on the outskirts of town. With permission from the house-owners a set of tall, wrought-iron prop gates is erected at the front of the property. Shots of the house through these gates, plus other views over the garden wall, will supply the next studio-bound serial, GHOST LIGHT, with a series of establishing shots of Josiah Smith's home, Gabriel Chase.

Back at the quarry everything has been made ready for taping scenes that will all go into episode two. A shortened morning session continues the aftermath of yesterday's fight scene as Midge races away from the waste ground, pursued by a Cheetah Person on horseback. Eventually he halts in an area filled with bones and is cornered by his hunter, until another Cheetah turns up and fights the first one. Midge then gets his first taste of blood as he pulls a tooth from a skull and plunges it into the defeated creature. Shot almost as one long scene, the action will be broken up during editing to make three shorter sequences.

After lunch Sophie Aldred and Sylvester McCoy decide to walk to this afternoon's lakeside location. They get lost and only after hearing Gary Downie yelling their names from the site do they get back on course, arriving nearly half an hour late and slightly out of favour. All of these PM-recorded scenes follow Ace after she flees from the skirmish. She watches and then helps get water for the wounded Karra, unaware that she is gaining kinship with these creatures, until the Doctor turns up to warn her of the danger she faces. One of the Cheetah extras doubles for Karra for the shot of her tumbling face down into a ditch. This was to protect Lisa Bowerman's more complex mask from the effects of a water dousing. A few flecks of sprayed on water only are permitted for her subsequent close-up. Visual Effects helps out in the shot where Ace cups a handful of glowing water from the lake to revive Karra. Insulating a halogen bulb, they place it in Sophie Aldred's hands before running power leads down her arm. Real water helps keep the lit bulb cool while Alan Wareing goes for a close-up shot.

Wanting an establishing shot of the lake, Wareing asks the Lighting Manager, Ian Dow, to place a red floodlight on the opposite bank, pointed at the water. During post-production Dave Chapman will digitally paint out the lamp so that only its reflection on the water will be visible. By matting a sky cyclorama onto the top half of the picture, the illusion of a red sun reflecting red light off the lake is achieved; an appropriate image for the longest day of the year.

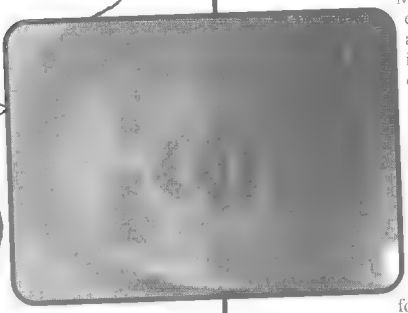




THURSDAY 22ND JUNE (65)
AREA 1

EP. 2

Thursday 22 June 1989



Slow progress

Today proves to be quite physically demanding for Sophie Aldred and, to a lesser extent, Lisa Bowerman, as both are needed to do quite a bit of running. Although it's not quite as hot as earlier in the week, it is still hot enough as Aldred, in full costume and jacket, performs her arrival scenes on the Cheetah planet, sliding down a hill, dodging and weaving as she seeks to evade some of the creatures stalking her. Ducking and diving becomes running as she races to escape Karra, who has followed her from Perivale.

While this taping is in progress Malcolm James is working on a small project for Alan Wareing. The Director wants a shot of Ace gazing at her own reflection in the water as she notices the change coming over her. They are nowhere near any lakes today, so Effects digs a small trench in the ground, and lines it with a black bin liner before filling it with clear water. Adding just a touch of foliage for decoration, Wareing gets the shot he wants by shooting the trough in extreme close-up.

There's more running for Aldred and Bowerman in the afternoon as the unit relocates to an open plain area to record footage for episode three as Karra tempts Ace into joining the hunt and enjoying the thrill of "…running forever". Once again Aldred must try and keep up with the camera truck driving parallel with her, and once again more than one take is needed for these sequences, which will be played in slow motion as broadcast prints are prepared.

The Doctor joins proceedings for Thursday's last couple of hours. McCoy does a short solo scene of the Doctor tracking Ace, before joining her and Karra for a part three scene where he persuades the arrant teenager to abandon hunting and return to him as a human being.

As the crew wraps for this evening word comes through to John Nathan-Turner that another NUJ/BETA strike might be called tomorrow at 3:30 pm…

THURSDAY 22ND JUNE (65)
AREA 1

THE LAKE.

EP. 2/17, 20, 25, 28.

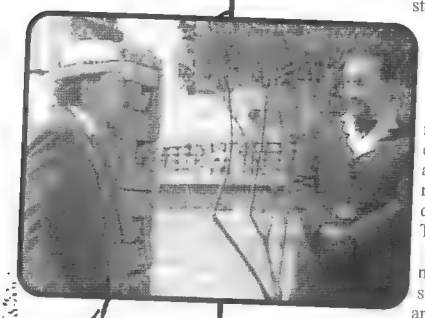
N.B. COMPANY TO REMOVE JETTY & PIPE EXTRA GRAVEL AT KARRA'S BEACH

F.N. 6. BEACH FROM BEHIND KARRA
F.N. 7. WIDE VIEW OF LAKE KARRA'S BEACH & ACE ARRIVING
SC. 17. ACE ARRIVES. CAMERA F7. MOON BEHIND ACE COMES OVER BROW & DOWN SLOPE & DRINKS WATER.

N.B COMPANY TO REMOVE JETTY & OTHER REMAINS — PIPE FROM WATER

EP. 2

Friday 23 June 1989



Strike Two

Fortunately a few things have worked in the production team's favour. Firstly the unit is just about on schedule, aside from a pressing need to shoot episode three's finale. Secondly there is not much in the way of sets to be dismantled. Everything apart from the three walls of ruins needed today has been stowed, and even these flats will need little dismantling. Thirdly, the unit has had the luxury of an extra shooting day due to a BBC funded provision that allocates additional contingency days, where feasible, if days are lost previously due to industrial action. So today is effectively payback from strike-hit days on BATTLEFIELD and THE CURSE OF FENRIC.

Another factor in the Producer's favour is that no-one wants to be stranded here in Dorset with the weekend approaching, not even those staunch union members required to obey the strike call. Provided everyone and everything is packed away and on the road by 3:30 there is will be no obligation on the coach and truck drivers to pull over and 'down tools'. They can continue on to TV Centre.

As the working day begins everyone not involved with recording at the ruins starts tidying away cables, chairs and any unnecessary sound, camera and lighting equipment. Even tea breaks will be taken 'on the hoof'.

And luckily no hooves or Cheetahs are needed today. Indeed the only performers required are Anthony Ainley, Sylvester McCoy, Sophie Aldred and a final appearance by 'Sooty'.

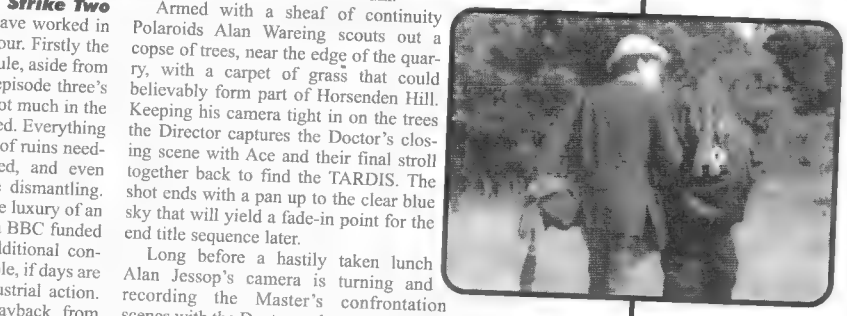
perched behind the walls of a ruin.

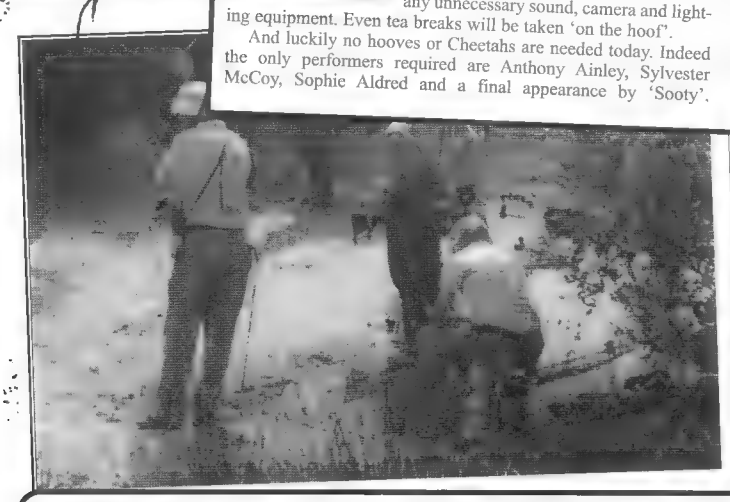
Armed with a sheaf of continuity Polaroids Alan Wareing scouts out a copse of trees, near the edge of the quarry, with a carpet of grass that could believably form part of Horsenden Hill. Keeping his camera tight in on the trees the Director captures the Doctor's closing scene with Ace and their final stroll together back to find the TARDIS. The shot ends with a pan up to the clear blue sky that will yield a fade-in point for the end title sequence later.

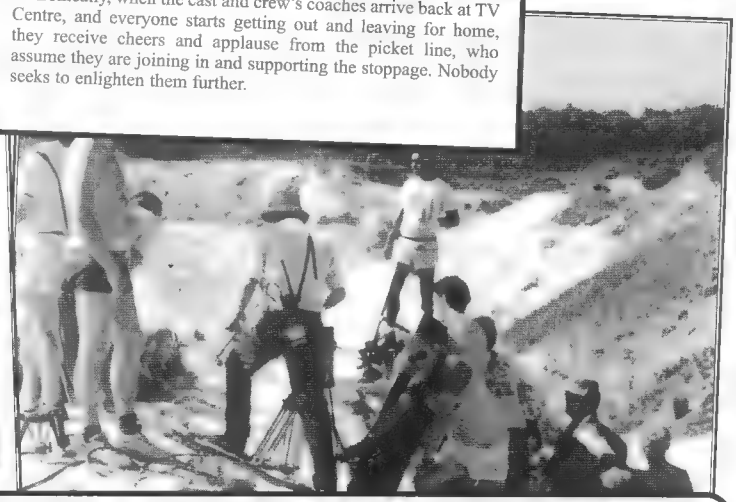
Long before a hastily taken lunch Alan Jessop's camera is turning and recording the Master's confrontation scenes with the Doctor at the ruins. There are four scenes plus some close-ups to do but, apart from some snarls from 'Sooty', everything is pure dialogue. John Nathan-Turner takes up the story:-

"By lunchtime, thanks to everyone's efforts, we were left with one scene to do - a tightly contained scene between the Doctor and the Master (the one where the Master howls, I think). We wrapped at 3:10pm. People moved like the clappers, and stuff was being shunted left, right and centre. I drove away at 3.25pm, realising that mine was the last but one vehicle to leave."

Ironically, when the cast and crew's coaches arrive back at TV Centre, and everyone starts getting out and leaving for home, they receive cheers and applause from the picket line, who assume they are joining in and supporting the stoppage. Nobody seeks to enlighten them further.



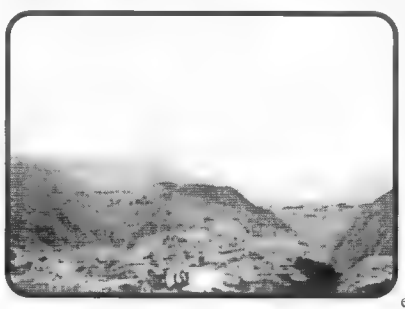




Post-Production

Alan Wareing had a very full diary in the weeks following completion of SURVIVAL's recording. There were casting sessions and production meetings to attend in the run-up to GHOST LIGHT, not to mention the threat of further disruption due to industrial action. Fortunately the long-running NUJ/BETA dispute was finally settled in the period between SURVIVAL wrapping and GHOST LIGHT entering studio. With that worry lifted from his shoulders Wareing was more happily able to devote time to editing and post-production work..

No less busy was Dave Chapman who had the not-inconsiderable task of applying electronic effects to all three episodes. Fittingly, for what would be one of the final BBC-made **Doctor Who**, this production had one of the highest requirements ever for digital effects work – a herald for what might have been in the Nineties.



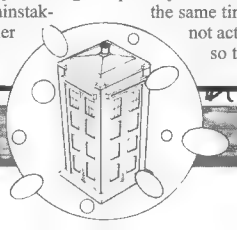
As soon as the volcano model work footage was delivered from Visual Effects (it was recorded in the week following completion of live-action shooting) Chapman began using Paintbox to matte the inverted, colourised material into the designated long shots proscribed by Wareing. Wisely Malcolm James had taped his shots, not filmed them, which made the painstaking work of joining the images together and hiding the seams much easier. Another bonus, made by prior arrangement, was that the cameramen deliberately avoided taking too many skyline shots above the quarry's horizon, thus reducing the volume of red tinting Chapman needed to do. He was further aided by those clear blue skies the production unit had enjoyed, which made keying in replacement tints a faster operation. For some shots Chapman added the photographic image of a moon, enlarged to make it seem bigger or closer to the Cheetah world than the Moon is to Earth.

Special colour tints were applied to kitling POV shots – a blurred orange circle centre-screen dissipating into monochrome around the edges to suggest an iris within a pupil. A similar effect was added whenever the Master was looking through a kitling's eyes, except here the tint was a greenish-yellow.

Some sequences called for characters' eyes to be seen changing from normal into Cheetah-yellow, or vice-versa. Since a locked off shot to remove or add contact lenses would have been impossible on location, Chapman did the honours by hand-treating each frame of a transformation; electronically applying or deleting a yellow glow to each actor's eyes. Another specialist tint was a rosy glow around the water Ace draws from the lake in cupped hands to restore Karra.

One very simple effect was the mix between scenes as people jumped from Earth to the Cheetah planet or back the other way. In all cases the cut was masked by a white, soft-edged circular blob that appeared around the 'jumping' character, zoomed out to fill the entire screen, and then faded to reveal their new location.

More skill was needed to line up and time each of the motorcycle sequences as they supposedly rushed towards their collision point. Both bikes had to arrive at the middle point at the same time and then, just prior to the point when the audience would spot they were not actually colliding, Chapman faded up and ran footage of the explosion, layered so that it was at the front of the composite picture.



"Check..." The unexpected note of satisfaction in his friend's voice drew the mewly-qualified Time Lord's attention back to the board, just in time to hear the rich voice continue "And mate in two, I believe, my dear fellow."

Studying the board, he could see the trap, and wondered why he hadn't noticed it before. But then he spotted why he'd dismissed this approach earlier, and could see the way out. It was obvious. Too obvious. He hadn't noticed this gambit because it wasn't a threat; indeed it opened up an avenue of attack so clear he was amazed his friend hadn't spotted what a mistake he'd made. Simply move this pawn to block the queen, and it was mate in three - no escape.

He reached for the piece... and hesitated. Couldn't he let his friend win? Just this once?

'But what if he knows? If I let him win, will he feel insulted?'

The mistake was so obvious. He couldn't believe his friend had missed it. Could it be... that his best friend was letting him win? That he'd always chosen to lose their games. He won at everything else. Everything but chess.

His friend had never had to retake his exams. He'd never been a grade away from dropping out of Prydon Academy. But then his friend didn't have the responsibilities the post-grad did, responsibilities he treasured more than any qualification. His friend only had his work, and he excelled at it.

It wasn't always like that. At the start of their course, they'd exulted in tearing up the rule book, and old Borusa had secretly loved them for it. But now the man who hoped to be a doctor had other people in his life, while his friend had no distractions from his work... except for chess.

Winning would mean so much to his friend. Just the once. Unless... unless this game is his little gesture, to his friend, the failure. One little victory, to make up for all the important defeats.

The hawknosed young man, who already seemed old beyond his years, looked into the dark hooded eyes of his friend, and in the last seconds before the battered Tellurian chess-clock timed him out, he took his move... and defined their futures.

Doctor: I said we were an explosive combination.
Master: Yes, but how did it happen? How did we get back here? Who are you? What are you?
Doctor : We were at university together. Remember?
Master : You're not a Time Lord.
[The Doctor winces, not wanting to get into this.]
Doctor : Well, strictly speaking ... that is to say ... well, not just a Time Lord.
We all have to evolve a bit as the years go by. Evolve or become extinct.
Master : What are you?
Doctor : Shall we just say I'm multi-talented?
Master : What are you going to do with me?
Doctor : You asked me to rescue you. Consider yourself saved. Do what you like. [He walks to the TARDIS. The Master looks after him.]

Master : Time Lord or not, Doctor, you will find I cannot be so easily ignored! [He grabs a kitling that has been watching.] Until another time, Doctor, another time.
Doctor : Wait! Don't be an idiot! Where can you go? [But the Master has vanished.]

Survival: The original ending

Sprinting from cheetahs

As far as ANTHONY BROWN'S concerned, Doctor Who quit the stage with a poetic triumph which caught the style of some of the best TV dramas to hit the British screen in the 1980s...

REMEMBER HOW WE ALWAYS USED to correct anyone who had the gall to call **Doctor Who** a children's programme, pointing out that it was a proper grown-up drama, made by the BBC Drama Department? Well, it isn't. SURVIVAL proves this, as for three brief weeks the series does indeed become real drama where the ideas drive the plot, and the contrast to everything that's gone before, particularly the self-consciously serious characterisation of THE CURSE OF FENRIC (with its pretentious 'metaphorical' actions) is striking.

There have of course been dramatic moments throughout the series' history – showcase debates, like the moment where the Doctor and Ian confront the Thals' pacifist principles in THE DALEKS, or the famed discussions with Davros and Sarah Jane in GENESIS OF THE DALEKS. But after THE EDGE OF DESTRUCTION resolved the character conflicts between the original crew, such moments became rarities, and – except perhaps in THE AZTECS and THE CRUSADE never more than mere interludes between the important stuff. The important stuff of course being running up and down corridors and around quarries, swapping witticisms, and booby-trapping the evil mastermind's doomsday device to hoist him on his own petard.

SURVIVAL's got the quarry and the running around, but they're very much secondary to the ideas – an all-pervading theme which is integral to every moment of plot and dialogue (at least, until the third episode, where more conventionally **Who**-ish situations start to crow-bar their way into the script). On occasions, it's almost overdone, but it just manages to hold back from tipping over the edge.

The notion of 'Survival of the fittest' is effectively rammed home by every exchange in the first episode. Paterson (a more subtle and sympathetic portrayal than Julian Holloway's often given credit for) is trying as best he can to train his charges to survive in an urban wilderness, but has little hope he'll succeed, while Len and Harvey have to open on Sundays whether they like it or not if they're going to compete with the big supermarkets. The 'Open All Day' sign outside the pub is a superb little touch, emphasising the pressures are just going to get worse: in 1989 Sunday opening for shops and Sunday licensing hours were still restricted, but that couldn't last... Good news for drinkers seeking refuge from the boredom of a Sunday afternoon, but bad news for publicans hoping for a day of rest.

Another aspect which marks Survival out from the crowd is the setting: **Doctor Who** has never been this down-to-Earth before. There's no secret research establishment here, and the streets are only empty because there's nothing to do but wash the car and

dump an old sofa. The crushing reality of modern life is brought home beautifully by Ange's bored litany on the fate of Ace's old friends… 'dead, or in Birmningham', married to 'the brain-dead plumber'. And thirteen years, after the politically aware tales of **The New Adventures** it's shocking to recall how surprising Shreela's appearance was at the time. By presenting an Asian character as an ordinary, contemporary Briton and making nothing of her colour (rather than presenting her as a representative of some utopian colour-blind future – what you might call the Uhura cliché, as seen in THE MOONBASE, **Doctor Who** suddenly made the jump from the eternal Sixties in which it had previously been set and reconnected with the real world of the late 1980s. It's one of the ironies of SURVIVAL that, in the last transmitted story, **Doctor Who** brought itself up to date after spending 26 years sociologically marooned in the attitudes of 1963 telly (no blacks, no gays, no divorces…), while series as wide-ranging as the political drama of **The Boys from the Blackstuff** and the children's soap of **Grange Hill** left it far behind, looking old-fashioned and irrelevant.

Mind you, this realistic background does cause problems on occasion. Take the opening scene. In a fine example of Bernard Herriman's comments on the importance of film music, Dominic Glynn's score tells us there's something horrific going on, fingering the ordinary (OK, obviously fake) black cat framed by the camera as the culprit. But whatever secret powers it has, it's simply not horrific enough to justify the reaction of the carwasher who's attacked a moment later. Unfortunately neither are the Cheetahs themselves, though the 'Care Bear' tag is unfair to a rather successful realisation of the concept (contrast and compare with the dog-like aliens of **The Next Generation's** *Lonely Amongst Us*, and **Doctor Who** more than matches its American rival). Except… if a predatory big cat suddenly appeared in front of you, teeth bared and aggressive (and riding a horse, to boot), you would react with astonished horror. That sort of thing just doesn't happen. The reaction of the Cheetah's victims when confronted with the unknown is realistic, but we know this is **Doctor Who**, and as a **Doctor Who** monster the Cheetahs don't quite cut it. They're simply too mundane, too everyday – real cats, but bigger. It's ironic that a pepperpot with an egg-whisk that fires video effects should be more frightening than a creature which could tear you to shreds, but somehow it is. You can bend the **Doctor Who** format, but you can't quite break its limits.

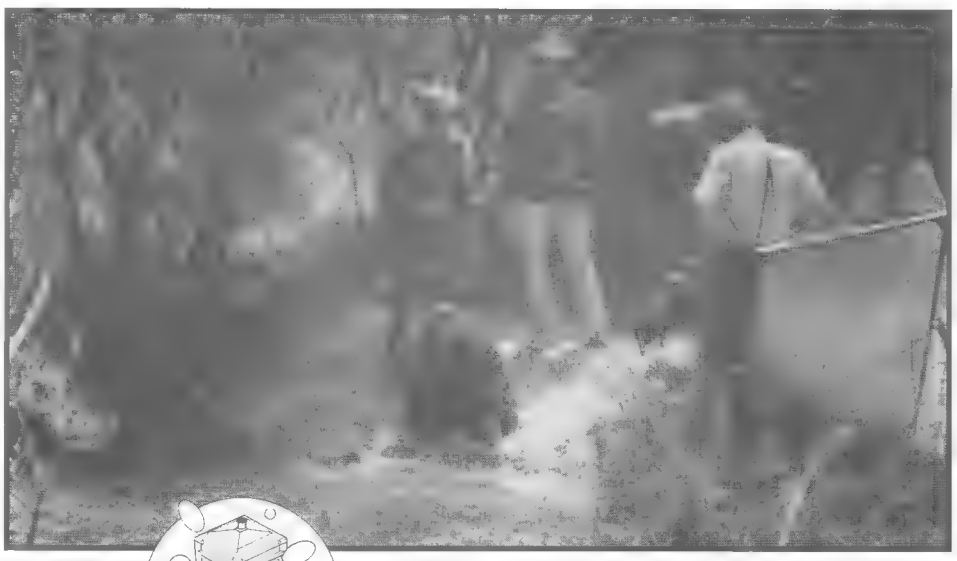
Fortunately, the dialogue is one element which does manage to push the envelope. It's difficult to define exactly what's so unusual about it, but only THE CRUSADE and CITY OF DEATH have a similarly distinctive feel. The dialogue's not exactly poetry, but (in contrast to the ultra-realistic setting), it's not the sort of talk you'd ever hear in real-life. In many ways, it's an extension of the work of Ron Hutchinson (like author Rona Munro), as stage writer as much as a television one), a few years before. In his computer thriller **Bird of Prey** and his ITV mega-soap **Connie**, the characters spoke a language almost, but not quite, identical to everyday English. The grammar was the same, the actual words were the same, but the phrases and expressions weren't those in common usage on this planet, though every character knew what they meant. A whole new set of cliches, creating a stylised world with a heightened reality. In SURVIVAL, particularly in Karra's speeches, Rona Munro pulls off a similar trick, and it's one of the story's highlights.

Equally impressive is the whole look of the thing. Throughout, Alan Wareing confirms himself as a director matched only by Camfield and Harper in past years, and in many ways his grasp of cinematic look is even better than theirs. The superb special effects for the Cheetah planet help of course, as does Dominic Glynn's equally impressive score (and the extra money for that guitarist adds value far beyond its cost), but Wareing deserves the credit for making SURVIVAL look so good, even at potentially tricky moments, such as the appearance of the Master's teen gang on the horizon (which, interestingly but probably coincidentally, mirrors the similar moment with the Daleks in FRONTIER IN SPACE almost exactly). It's just unfortunate that the Master suddenly reverts to type and attempts to take over the world, which feels like something which happens because 'that's what the Master does', not because it's right for the story. But otherwise there's a sure feel to the handling of the character, which suggests Rona Munro has a real understanding of the character. For instance, there's the way he fights by proxy (and his relationship with Midge is in keeping with the Ainley Master's perennial quest for some sort of servant-companion), whereas the Doctor refuses to let Ace fight for him. That says something very basic about the two men, though it seems a little out of character for the seventh Doctor, this is the true Doctor, brought out by an encounter with hs oldest enemy, rather than the master-manipulator of the last 18 months.

> "The handling of the Master is interesting in other ways though, as in many ways this is the Delgado incarnation rather than the Ainley one"

The handling of the Master is interesting in other ways though, because in many ways this is the Delgado incarnation rather than the Ainley one. One of the defining features of the current incarnation had been his barely disguised air of desperation, and his tendency to crack under pressure by displaying impotent anger (there's a particularly good example towards the end of CASTROVALVA as he attacks the Zero Cabinet in frustration). But here he seems effortlessly unconcerned, inviting the Doctor into his tent for a talk as if he was sitting in a gentleman's club rather than an encampment of savage beasts. It's a façade of course, but one which only drops when he's alone with his fears, and when he cracks completely at the end. This is very reminiscent of the Delgado incarnation, who was always the perfect gentleman, except when he'd let loose a moment of savage calculated brutality, or when begging for mercy at the end of THE TIME MONSTER. And if the Master's actions here seem like small-time villainy, that's also reminiscent of Delgado's portrayal, who would break away from his large-scale schemes to seduce Queen Galleia or manipulate prison governors, just for the fun of it. It's only when you see these traits resurface in SURVIVAL that you realise how one-dimensional most writers had made Ainley's incarnation in the past.

You might have spotted that I like SURVIVAL. It's a great breath of fresh air, final proof that **Doctor Who** was successfully evolving to face a new age. But there are flaws to nit-pick, from the unconvincing Kitlings through some major plot holes and, most obviously, the loss of the original ending. Without it, the Doctor-Master plot remains unresolved, whereas the notion of their struggle being so central to the Master's existence that he'd willingly surrender himself to the planet's influence so he could compete with this new version of the Doctor on equal terms would have been a wonderfully satisfying turning point in the long arc plot of the last two years. But all in all, SURVIVAL shows that's what **Who** deserved.



Cuts

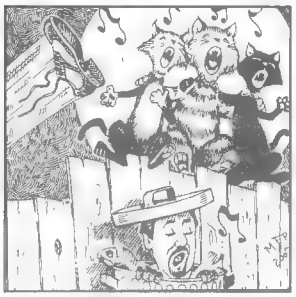
Amazingly for a late-Eighties **Doctor Who**, SURVIVAL lost very little footage during editing. In fact so tightly had Rona Munro scripted that Wareing was able to indulge in some artistic creativity during the editing process. He deliberately slowed down the climax scene to part two, where Ace slowly swings her head to camera, revealing her yellow-tinted eyes, and used slow motion for the scene in part three where Ace and Karra delight in their running abilities.

Only one scene had to be lost to accommodate this luxury; a short scene of the Doctor following Ace and Karra on foot after the former has decided to join her Cheetah 'sister' in the hunt.

Episode two's opening lost the close-up reaction shot of the Doctor spotting the Master that had closed part one.

On 11 September 1989 John Nathan-Turner wrote to Sophie Aldred and Sylvester McCoy, officially telling them that contracts for their services would not be taken up by the BBC for a 27th season in 1990. Both actors were already well aware of the situation and were making plans to move on from the programme. Sylvester McCoy's final day in a BBC **Doctor Who** studio was, appropriately, 23 November 1989, the day after part one of SURVIVAL had aired. He was there to record Andrew Cartmel's replacement voiceover for the closing shot of episode three.

Having reviewed on-line edits of all three episodes John Nathan-Turner had realised there was an opportunity to end the series with a better line than the Doctor's, "Let's go back to the TARDIS. Let's go home Ace..." By now Andrew Cartmel had taken up his Script-editing duties on **Casualty** in Bristol, but he was still happy to supply his former colleagues with one final epilogue: "There are worlds out there where the sky is burning, where the sea's asleep and the rivers dream. People made of smoke and cities made of song. Somewhere there's danger, somewhere there's injustice, and somewhere else the tea is getting cold. Come on, Ace, we've got work to do."



Music and Sound

Library sound effects were used liberally throughout this story. There were augmented horse gallops, neighs and whinnying, cat mee-ows and hisses, wolf howls for the Master and the Cheetah People, even some additional bird sounds for scenes depicting the suburban normality of a residential street in Perivale.

Dick Mills added his own atmospheric sounds. Many scenes on the Cheetah world were subtly underscored by a low rumble, suggesting much volcanic activity, and these sounds were raised in volume and pitch whenever images of active volcanoes were shown.

Ring modulation was applied to Karra's voice to give it an extra purring sound, although Lisa Bowerman had helped a lot by speaking her lines with a soft, feline intonation.

To maintain surprise for the Master's appearance at the end of part one, Anthony Ainley's lines in this episode were treated with reverberation, slight distortion and an accentuation of the bass tones, achieved by slowing down the soundtrack slightly and running it through a Ring Modulator.

SURVIVAL was Alan Wareing's first and only partnership with music composer Dominic Glynn. Once rough edits were available of the episodes he arranged meetings with Glynn to discuss how he wanted the show to feel. Wareing was adamant about not having a standard synthesiser sound to the story. For parts of it he wanted African, tribal scoring, for the Perivale scenes he wanted a bland, almost kitchen-sink drama normality to the music, and for all the wide-angle views of the Cheetah planet he looked to heavy rock music for inspiration.

"The Director wanted a big rock feel to it. He played a Dire Straits track to me and asked me to get that sort of feel for some of the landscape shots – especially the volcano. So that's how the guitar came about. Once I got a guitarist I thought about an acoustic guitar feel, and that fitted in with a Western type of sound which matched the Doctor and the Sergeant on horseback. That was a very conscious attempt at doing a 'big feel' in a different way. That was an interesting project. I enjoyed working with a session musician. It brings a unique quality of sound."

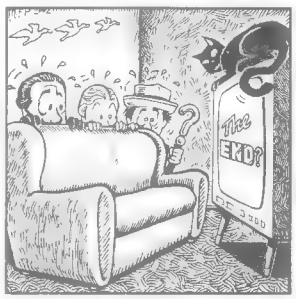
Dominic Glynn, Doctor Who Magazine 206, November 1993

A freelance guitarist, David Hardington, was engaged by Glynn for a day's work on Saturday 7 October 1989. Working in Glynn's own studio, he performed all the electric guitar riffs plus several passages on acoustic guitar where the composer wanted a spaghetti Western sound, notably in scenes on the higher ridges and in the woods. The skill of Hardington's performance gave SURVIVAL's score a quality Glynn admitted he could not have achieved using samplers and synthesisers alone.

One person less than happy with Hardington's presence was John Nathan-Turner. Wareing had approached the **Doctor Who** office for permission to hire a session player while the Producer was enjoying a short holiday after SURVIVAL had finished recording. Unable to contact him the Director went ahead with the booking anyway, so the first the Producer knew about Hardington's contribution was when the fee for his services arrived. Both Glynn and Wareing were officially 'spoken to' about this unsanctioned overspend.

In total Glynn composed and arranged just over 51 minutes of incidental music for SURVIVAL, more than two thirds of the entire transmitted serial. This included the all-synthesiser theme he was asked to supply for the very end of the story, as the Doctor and Ace walk off into the sunset. The music, which was based on Ron Grainer's original theme for **Doctor Who**, replaced Glynn's original coda, and was dubbed on alongside Cartmel's new dialogue once it was confirmed the series would not be coming back in 1990.

Transmission



BBC Television transmitted the second edits of each episode from transmission prints that were ready, in some cases, only a week or so before their broadcast dates. This was partly because of late music and soundtrack overdubs, but mostly because Alan Wareing took time out midway through the editing process to concentrate on getting GHOST LIGHT into final shape for transmission.

With music and titles added the episode running lengths were, respectively, 24' 14", 24' 13" and 24' 20", almost textbook duration. The first part of SURVIVAL was shown on Wednesday 22 November 1989, close enough to mark the programme's 26th year on air, and kicking off the final story of Season 26.

In a season dogged by poor ratings, SURVIVAL scored significantly well. Episode one added around 800,000 new viewers from the number who had turned in to see the last part of THE CURSE OF FENRIC, just topping the five million mark. Part two dropped down slightly to 4.8 million viewers, but the concluding instalment saw a boost back up to five million, closing the season with its highest audience. SURVIVAL's average rating of 4.93 million made it the most successful story of 1989, but sadly it was part of the overall lowest rated McCoy season. Season 24 had managed an average audience per episode of 4.94 million, while Season 25 had achieved 5.43 million per episode.

The writing was on the wall for both the McCoy era and for **Doctor Who** as a viable BBC Television series. And there was a corresponding wall of silence from BBC Presentation as SURVIVAL episode three's end title theme played out at eight o'clock on Wednesday 6 December. For once there was no announcement that **Doctor Who** would be returning in the new year...

One person with a promising future ahead was Rona Munro. Andrew Cartmel had already snapped her up to pen episodes of **Casualty** and she also accepted W.H.Allen's offer to write the novelisation of her **Doctor Who** scripts. Although pleased overall with how her story had been treated on TV, she was less than happy that the Cheetah People had turned out like 'Puss-in-boots' after all, and that her vision of an urban wasteland had been diluted to the leafy climes of Horsenden Hill.

These issues were all corrected in her book, which included restoring Midge's gruesome death, the killing of Len and Harvey, and Ace's building and lighting of a funeral pyre for Karra.

With a cover by Alister Pearson, Munro's 134 page book was published in September 1990. As this was the last televised **Doctor Who** serial, Peter Darvill-Evans, editor of the Target book range, added a two page post-script at the back of the book. He used it as a platform to announce that Ace and the Doctor's adventures would be continuing in a range of new, original-fiction books, to be launched in 1991 with publication of the first **New Adventures** paperback, *Timewyrm: Genesis*, by John Peel.

A video of the story was released by the BBC in October 1995, again with a cover by Alister Pearson. The only other merchandised product directly related

to SURVIVAL was Dick Mills transdimensional 'whoosh', as the kitlings transported their victims across space, that was released as a track on a BBC CD, ***Doctor Who**: 30 years at the Radiophonic Workshop* in 1993. Silva Screen briefly expressed interest in Dominic Glynn's soundtrack from the serial, but lost heart when they realised payments would be due to David Hardington as well.

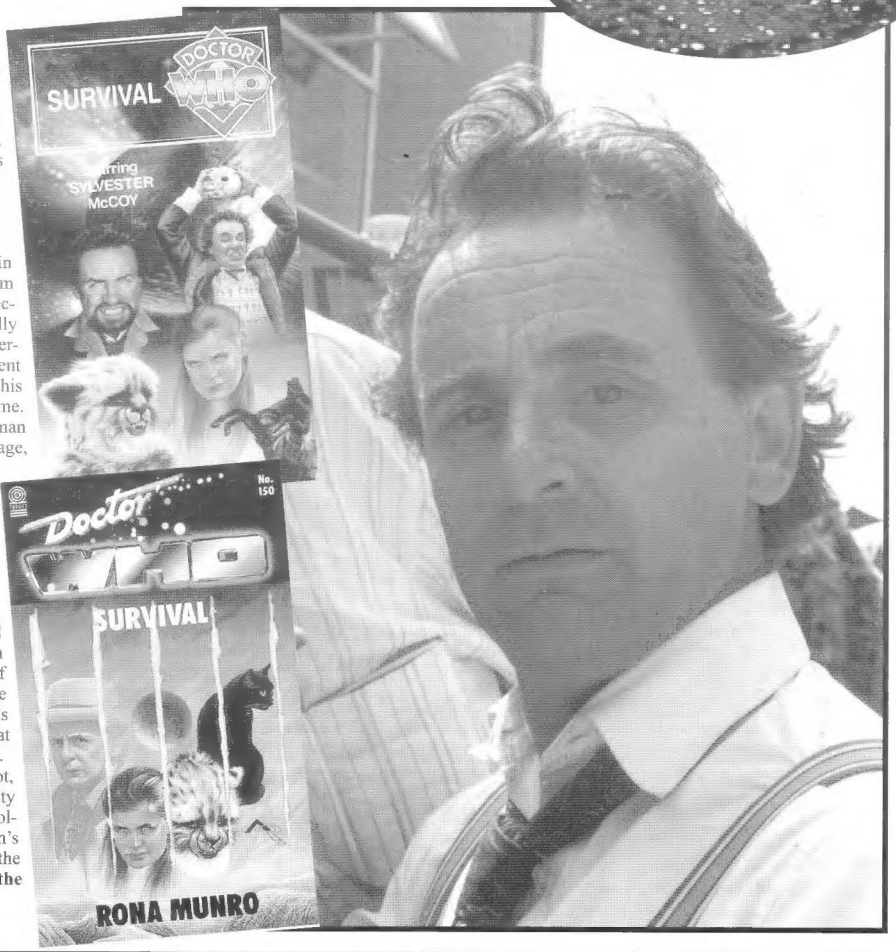
Trivia

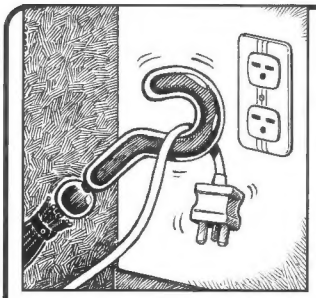
In the book *Ace*, published in 1996, Sophie Aldred paid a warm tribute to **Doctor Who** stunt director Tip Tipping, who died tragically in 1993 when a stunt being performed for the BBC series **999** went wrong and he was killed after his parachute failed to open on time. She remembered him as the man who had taught her about courage, fear and accepting one's limitations. Thoughts of Tipping were in her mind when she accepted the challenge of a charity parachute jump in autumn 1994.

Continuity

Continuing a tradition established with Anthony Ainley's arrival in the part, no mention was made of how the Master came to be on the Cheetah People's planet, nor of his fate after escaping the Matrix at the end of TRIAL OF A TIME LORD.

Eagle-eyed viewers might spot, stacked in trays outside the charity shop where Ange is rattling her collecting tin, second hand children's annuals for Gary Glitter and the Irwin Allen series, **Land of the Giants**.





Audience

One of the more surprising aspects of **Doctor Who**' disappearance from national television screens was how quietly it went to its grave. Unlike 1985 there were no screaming headlines, no voicing of mass indignation by the doyens of Fleet Street, and no journalists camping outside the bedrooms of vacationing BBC executives. One moment it was there, the next it was gone, destined not to return to the corporation's schedules until January 1992 ushered in three and a half months of repeats on BBC2.

SURVIVAL had been a popular serial for journalists, and the Cheetah People a favourite with photographers. On 18 August readers of the Midlands-based newspaper, The Sunday Mercury, were treated to a full-colour, centre-page pull out on the new **Doctor Who** season, with stills of the cat creatures on location in Dorset prominently featured. *TV Guide* magazine followed suit in September with a colour spread devoted to the making of Survival, which again put focus on the Cheetah People.

A big favourite with the Press at this time was Sophie Aldred. John Nathan-Turner's Press Call on 19 October to promote The Curse of Fenric and Survival may have had Julian Holloway and Nicholas Parsons under the hospitality room's spotlights, but it was Aldred who kept filling the tabloid column inches. *The Sun* had profiled her in September with a feature article about her lifestyle, following up a month later with a major article in their *Woman* section about her fight against anorexia when she was younger. Not to be outdone, the *News of the World* ran a similar lifestyle and profile piece in November just before the series' 26th anniversary.

While Sophie Aldred may have been Fleet Street's darling, Sylvester McCoy certainly wasn't. **Doctor Who**'s perennial tabloid stalker, Charles Catchpole, used his regular column in the *News of the World* to mount a savage attack on McCoy's portrayal of the TV Time Lord in December, under a headline, "Doc's too diddy to duff up Daleks".

Catchpole may have been the only reporter keen to blame McCoy for the show's declining ratings, but others had noticed its recent poor showing against **Coronation Street**. "Doctor Who killed by the Street" was how The Sun saw events on 21 October, accurately predicting that the series would be axed a month later. Quoting an un-named member of the production team the article concluded, "Our only hope is for an independent production company to step in and save it. It isn't popular any more. Only the **Doctor Who** fans have saved the show from the chop in the past".

Rumblings of **Doctor Who** going independent had been echoing ever since Coast-to-Coast/Green Light announced in 1988 their thoughts on making a big-budget **Doctor Who** movie, with options on further productions if it became successful. Perhaps this factor more than any other explains why there was no outcry when fans learnt that Season 27 had been pulled from 1990's production roster. There was a genuine belief that the ten-year era of John Nathan-Turner had finally come to a close. There would now be a brief pause, punctuated by a movie that, on October 1989's speculation, would star Donald Sutherland, before a new TV production team took up the helm. Speaking via the BBC's Press office, Drama Head Peter Cregeen emphasised that **Doctor Who** had not been cancelled, just rested until the best formula for steering it through the Nineties had been devised.

A letter to the Radio Times in February 1990 summed up the sentiments of fans everywhere as they contemplated their first year ever without any **Doctor Who** on BBC Television. "If anyone should be sacked over **Doctor Who**'s lower-than-average ratings, it is whoever scheduled the programme opposite **Coronation Street**, the country's most popular soap opera, which is on thrice-weekly and more able to capture the viewers with 'cliffhangers'.

"Sylvester McCoy has been an excellent Doctor and Sophie Aldred's Ace is probably the most popular companion ever. I hope whoever takes over independent production of the show will have the sense to sign Sylvester and Sophie up again immediately.

"It would be a shame if another Doctor fell victim to internal BBC politics and I think at least five million other viewers would agree.

"I look forward to at least another 26 years of Doctor Who, with the seventh Doctor at the TARDIS console for at least one more season."

D.V.King, Totnes, Devon.

McCOY . . . doomed

Dr Who killed by the Street

By JIM TAYLOR

DOCTOR WHO is being exterminated . . . by CORONATION STREET.

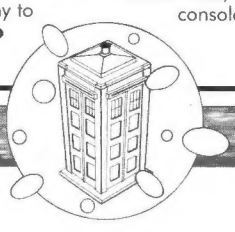
The BBC show—telly's longest-running sci-fi drama—will be axed next month.

The Doctor, played by Sylvester McCoy, 46—has plummetted out of TV's Top 100.

The current series of the 26-year-old show—scheduled opposite Coronation Street on Wednesday nights—attracts only three million viewers.

Last night a member of the Dr Who production team said: "Our only hope is for an independent production company to step in and save it.

"It isn't popular any more. Only the Dr Who fans have saved the show from the chop in the past."



AND IT WAS THE TWO OF THEM ONCE AGAIN, the Doctor and the Master, facing each other across the ruins of a dying world. It was a sweltering day in June and even the Master was sweating in his light silk jacket. Time was running short. There was so much still to say, so much left to explain, about the Cheetah People, about their planet and their wild hunt.

"You're not a Time Lord. What are you?"

"And cut it there!"

Cast and crew alike shared a breath of relief. It was 2.40pm at Warmwell Quarry. BETA had called the strike for 3pm precisely but the team had beaten the clock, got all the shots they needed and with barely twenty minutes to spare. Around the ruins the crew set to work packing up the OB equipment for their return to London. And suddenly the Doctor and the Master were no longer the centre of attention. They were just men again, two weary over-heated middle-aged actors sagging in their unlikely clothes now the cameras were turned dark and away from them. The actor playing the Master made a joke while the actor who had played the Doctor took off his jacket in a series of small, fussy motions. The bearded man had been playing this game longer than the little Scotsman and his costume, though brand new for this recording, seemed a little dustier, a little more worn. Wardrobe called him over leaving the former Doctor sitting alone on the fake ruin, watching the action unfold around him.

Only one other man on set wasn't hurrying. He stood leisurely on a rise, detached and distant from the television activity, watching it with a languid and amused eye. Only the actor noticed him and recognised him. Their eyes met, one pair blank and unknowable, the other simply delighted to spot an old friend. The actor got to his feet and crossed the quarry to join him, every step seeming long and heavy in the afternoon heat.

"Hello you!" he said. The other man didn't respond, his watery gaze still held by the BBC crew. The actor knew he could be like this and stood patiently until the newcomer finally realised he'd been addressed and looked down.

"Hello, Doctor," he said. He was dressed heavily for someone who didn't have to, but then he had a reputation as an eccentric. He'd been trying to play that down, not very successfully.

"I really didn't think you'd be here," the actor said. He had a very distinct Scots accent that rolled along the hard first sound in 'really'.

"No?" The taller man seemed surprised.

"We don't see you very often."

"If they gave me a credit they'd see me more often. What are they calling me these days? Unofficially."

"Series scientific advisor. Unofficially."

They walked together, across the sand.

"They cut out most of the real science. I try to point them in the right direction and they just replace it with this meaningless technobabble. And that's the least of the things they mess about."

The actor was used to the adviser's rambling attacks on the series' accuracy and was prepared for a long tirade, but the older man lapsed into embarrassed silence. Something was troubling him.

"Are you alright?"

"Yes. Hey! Stop that!" He was yelling at a gang of stagehands who were making to manhandle a police box-shaped object onto a nearby truck. "That's not BBC property. That's mine!"

The actor smiled. "They're always doing that."

The adviser shook his head, sadly. "Oh yes." Silence again, then he said: "This is the last one you know."

The actor tried not to look hurt. 'Yes. There are rumours going around. We try not to listen to them but... well, sometimes you can tell when a rumour's true and then when it's not."

"It's true. I know. I've seen the future."

"It's showbusiness. You get used to it."

"Yes, I suppose you must do."

"And Soph and John and I have another one coming in a couple of weeks."

"Is that The Bestiary?"

"Not The Bestiary. Yes, that's the one. Will you be there?"

"I don't think so. I don't like studio recordings. They make you wear these little badges and that's very embarrassing. If it's any consolation there won't be any disruption this time."

"There's another reason, isn't there?"

"I have fond memories of the original and I dread to think what you BBC people will do with it."

The actor laughed.

"One thing I won't miss is the schedule. It's so gruelling. I can't begin to imagine how they coped back in the 1960s."

The adviser smiled enigmatically. "I know it's hard on you but it's... authentic."

The actor shrugged.

"The pressure of it all. It reminds me of what it was actually like, you must know, when it was real. When it was happening. It somehow makes it authentic. Look at the Cheetah People..."

"There was a rather attractive young lady playing a Cheetah Person and she couldn't take the heat..."

"The heat, that's authentic too. It was hot. The heat and the blood and the hunt, they were all real. And the Cheetah People – they were called something else and there was less of the Care Bears to them than you'll see on the telly – but they were real. I don't think it matters how real they look, to you they're physical, to you they're real, and I think that's wonderful." He coughed. "Especially as they won't really kill you."

The actor laughed again, a dry laugh for a dry and heavy day.

"I have to go," the adviser said, "This is just a flying visit."

They walked down to the police box, the actor still laughing, though it was so bright that smiling hurt the muscles of his face.

"This is really the end then?"

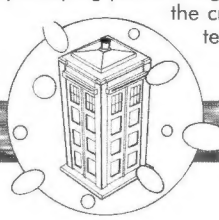
"I can't tell you any more, I'm sorry, the web of time, you know."

The actor nodded sadly. "I know," he said.

The adviser unlocked the door to the police box prop and stepped through. Then he stuck his head back out and said: "Between you and me, keep January and February 1996 clear in your diary. Oh, and..." But then he pulled back through the door and was gone.

Wardrobe were calling to the actor, he turned and as he turned a noise rose behind him, like the sound of a yale key scraping piano strings. At that very moment at the crew hotel in Lulworth, the tea began to get cold.

Daniel O'Mahony



Books

ALDRED, Sophie & TUCKER, Mike: *Ace: The Inside Story of the End of an Era* (Virgin, 1995) Books

LEWIS, CS: *The Lion, the Witch and the Wardrobe*

MUNRO, Rona: ***Doctor Who**: Survival* (Target, 1990)

PEEL, John: ***Doctor Who: The New Adventures**: Timewyrm: Genesis* (Virgin, 1991)

Magazines

Celestial Toyroom (Jan 89; The working title is reported as Cat-Flap).

Celestial Toyroom (Jan 90; Paul Cornell thinks the portrayal of the Master owes something to the work of Clive Barker; He praises the clarity of the plot, but notes it tends to sacrifice detail in favour of philosophy; the theme is that of Nietzsche: do not fight monsters, lest ye become one).

Celestial Toyroom (Aug/Sept 90; The story contributes to the ongoing theme of the Doctor's identity by suggesting the Master may not know the Doctor as well as it appeared).

Celestial Toyroom (Dec 90; Andrew J. Beasley thinks the Doctor acts out of character by standing still while his companions run about and get attacked by the Cheetahs).

Derby Whotopian 2 (March 90; Daniel Nix thinks events attract implausibly little attention: the Cheetah people hunt in a residential area in broad daylight).

Dreamwatch 14 (Sept 95; Richard McGinley thinks the idea of being taken over by the animal within derives from the werewolf mythos).

DWB 69 (Aug 89; SURVIVAL is billed as an 'oddball' story in a dramatic vein).

DWB 74 (Jan 90 Brian Robb feels the Cheetah World is as much a character as the leads; and that the Master lacks cunning and guile. He wonders if Paterson's Scottish accent is meant to allude to the cliché of the 'Glaswegian hard man'; Korvin Mobberley comments that the Doctor kills Midge by deliberately crashing the motorbikes; Lawrence Piper notes there is constant reference to a ruthless world, where only the strong survive which relates to Britain in the 1980s; Martin Jackson feels the Master is underused, as if added as an afterthought).

DWB 75 (Feb 90; Paul Kirkley thinks Ange is 'wonderfully caricatured', and comments that Ace is vulnerable to the planet because she has no firm background which she can use to deny it). *DWB* 77 (April 90; Craig Hinton finds the pettiness of the Master's plan irritating and feels the 'survival' theme is overused).

DWB 83 (Oct 90; David Miller feels the hub of the story is the relationship between Ace and Karra rather than the conflict between the Doctor and the Master).

DWB 93 (Aug 91; The BBC Drama Scripts Classified List of April 11989 lists the title as *Blood- Hunt*).

Doctor Who Magazine 153 (Sept 89; John Nathan-Turner describes SURVIVAL as a non-traditional story with 'oddball' elements).

Doctor Who Magazine 154 (Nov 89; Sophie Aldred saw SURVIVAL as a story about Ace's desire to be free).

Doctor Who Magazine 156 (March 89; Script for the original ending).

Doctor Who Magazine 160 (April 90; detailed run-down of script changes; Paterson was described as 'a man in his forties who looks as if he fights a constant battle with a beer gut as well as anything else that gets in his way'; Vanessa Scott thinks the story is 'abstract and thin on plot').

Doctor Who Magazine 161 (May 90; Alan Wareing saw SURVIVAL as 'an adventure story'; Paul Smith suggests that the Master returns to Gallifrey at the end; Gary Russell notes that the disappearances they cause attract no press attention).

DWM 178 (Feb 90; The conclusion was to have stressed the continuing mystery of the Doctor, but John Nathan-Turner allegedly decided to change this conclusion in case it was the final story; Chris Wadley notes it's unclear how Ace is cured).

Doctor Who Magazine 189 (July 92; Rona Munro interview. She notes about half of the shopkeepers' lines were cut, and all of their last scene, while Paterson was changed from a policeman to an army sergeant. She wanted to explore why the Doctor and the Master are such enemies, and notes an environmental theme: 'what the Cheetah People were doing mentally to their planet [i.e. destroying it] Man is doing physically to Earth').

Doctor Who Magazine 206 (Oct 93; Dominic Glynn says Alan Wareing wanted a 'big rock' feel to the music).

Doctor Who Magazine 255 (July 97; Andrew Cartmel interview. He says the story deals with 'the roots of aggression').

SURVIVAL

Series Twenty-Six
Story Four
Serial 158
Code 7P

The Doctor Sylvester McCoy
Ace Sophie Aldred
Written by Rona Munro
Script Editor Andrew Cartmel
Producer John Nathan-Turner
Director Alan Wareing

Cast

The Master [1-3]	Anthony Ainley
Sergeant Patterson [1-3]	Julian Holloway
Stuart [1]	Sean Oliver
Harvey [1	Norman Pace
Len [1]	Gareth Hale
Ange [1]	Kate Eaton
Karra [1-3]	Lisa Bowerman
Shreela [1-3]	Sakuntala Ramanee
Midge [1-3]	Will Barton
Derek [1-3]	David John
Squeak [3]	Adele Silva
Woman [1]	Kathleen Bidmead
Neighbour [3]	Michelle Martin

Small roles:

Man Washing Car [1]	Damon Jeffrey
Woman at Window [1]	Muriel Wellesley
Boys Playing Football [1]	Paul Emmerton
	Henry power
	John-Henry Duncan
	Samuel Woodward
Injured Self-Defence Lad [1]	Lee Towsey
Self Defence Lads [1,3]	Jimmy Morris
	Humphrey James
	Michael Savva
	Keith Macey
	Nick Ferranti
	Dominic Martinez
	Simon Horrill
Double for Karra [1]	Wayne Michaels
	Replacing Damon Jeffrey
Woman at Telephone [1]	Jean Channon
Cheetah 1 [1-3]	Damon Jeffrey
Cheetah 2 [1-3]	Lee Towsey
Cheetah 3 [1-3]	Basil Peton
Cheetah 4 [1-3]	Leslie Meadows
Cheetah 5 [1-3]	Emma Darrell
Cheetah 6 [1-2]	Samantha Leverette
Cheetah 6 [1-3]	Adel Jackson
	Replacing Samantha Leverette
Cheetah 7 [1-3]	Susan Goode
Milkman [2]	Jack Talot
Stunt double for the Doctor [3]	Tip Tipping
Stunt double for Midge [3]	Eddie Kidd
Stunt double for Karra [3]	Damon Jeffrey

Crew

Title Music by	Ron Grainer
Arranged by	Keff McCulloch
Incidental Music	Dominic Glynn
Guitaristy	David Hardington
Special Sound	Dick Mills
Production Assistant	Valerie Whiston
Production Manager	Gary Downie
Assistant Floor Managers	Stephen Garwood
	Leigh Poole
OB Lighting	Ian Dow
Sound	Les Mowbraw
	Scott Talbott
Deputy Sound Supervisor	Peter Hales
Grams Operator	Mike Weaver
Video Effects	Dave Chapman
Vision Mixer	Susan Brincat
Senior Vision Engineer	Dave Jennings
Vision Engineers	Dick Barlowe
	Anthony Kemp
Video Tape Editor	Hugh Parson
VT Engineer	Steve Grayson
Engineering Manager	Brian Jones
OB Cameraman	Paul Harding
	Alan Jessop
Production Operative Supervisor	Vic Young
Production Operatives	Brian Roberts
	Alan Benntt
	John Greenham
Stunt Arranger	Paul Heasman
	Replacing Tip Tipping
Armourer	*Ken Bond*
Safety Officer	*Des Stewart*
Rigger Supervisor	Alan Redman
Chief Electrician	Jim Russell
Props Buyer	Nick Barnett
Costume Designer	*Ken Trew*
Costume Assistant	Sally Booth
Senior dresser	Riley Clark
Dressers	Ray Greenhill
	Sara Wilkinson
Make-Up Designer	Joan Stribling
Make Up Assistants	Christine Wheeler
	Helen Johnson
	Caroline O'Neil
	Rebecca Walker
Visual Effects Designer	Malcolm James
Visual Effects Assistants	Guy Lunn
	Mike Tucker
	Paul McGuinness
	James Davis
Artist Booker	Maggie Anson
Graphic Designer	Oliver Elmes
Computer Animation Designer	CAL Video Nick Somerville
Assistant Designer	Paddy Lea
Finance Assistant	Paul Goodliffe
Producer's Secretary	Clare Kinmont

Rehearsals
2nd June 1989
3rd — 8th June 1989

Location recording
10th — 15th June 1989, Perivale/Ealing
18th — 23rd June 1989, ECC Quarry, Warmwell, Dorset

Transmission
Part One Wednesday 22nd November 1989
19.35pm, BBC1 (24'14", 19.35.38 — 19.59.52)
Part Two Wednesday 29th November 1989
19.35pm, BBC1 (24'13", 19.35.21 — 19.59.34)
Part Three Wednesday 6th December 1989
19.35pm, BBC1 (24'20", 19.35.00 — 19.59.20)

Programme Numbers

Part One	**50/LDL/L269R/72/X**
Part Two	**50/LDL/L270K/72/X**
Part Three	**50/LDL/L271E/72/X**

Audience, Position and Ratings

Part One:	**5.0 million, 89, 69%**
Part Two:	**4.8 million, 96, 69%**
Part Three:	**5.0 million, 91, 71%**

'the roots of aggression').
Doctor Who Magazine Autumn Special (Nov 91; The story is dated as 1988).
Enlightenment 36 (Jan 90; Lesley Hatch cites **Planet of the Apes** as an influence; Martin Wiggins thinks the story 'works better as a parable than as a story: the dialogue tries hard to press home an ideological message, but it doesn't do enough to develop a plausible narrative reason for its conclusions', but praises its 'strong depiction of the multi-cultural suburban London of 1989').
Fan Mail 3 (March 90, David Chadwick makes comparisons to the plot of The Three Doctors).
The Fanzine 3 (June 90; Ian Berriman says the overall plot is an inversion of the concept of *The Island of Dr Moreau* (1896), and notes the theme of the battle for survival).
Five Hundred Eyes 5 (Nov 90; Jonathan Burt notes an inconsistency: the Doctor says that little is known of the Cheetah People; yet he is able to recount their hunting habits in detail).
The Frame 11 (Aug 89; Alan Wareing interview: the script specified that the Kitlings had red eyes, but this was not achievable; Will Barton calls Midge 'a cynical kid' who becomes 'totally evil' once he decides that survival of the fittest is the secret of success).
The Frame 13 (Feb 90; Stephen James Walker comments on the 'off-beat' humour).
Hand of Omega 4 (Jan 90; Adrian Hulme thinks Paterson's macho image is a mask, with another character hiding behind it).
Infinite Dreams 4 (Nov 95; Steven Grace thinks the story shows that giving in to your baser instincts leads initially to a feeling of invigoration but eventually leads to destruction, and argues that there is no humour as all the jokes are grim).
International Electromatix 6 (April 90; Simon Thomas notes the youth club scenes resemble the training scenes in the film **The Karate Kid;** Tom Salinsky thinks the theme is telegraphed strongly by allusions throughout the script).
The Key 5 (Dec 89; Philip Shaw says it is unclear what happens to the Cheetah people and to the Master at the end; and notes in-jokes including the sign saying 'Under new Management' outside Harvey and Len's shop, and the one saying 'Keep the Rubbish off the Streets' juxtaposed with the Youth Club).
Mandria 3 (Sept 91; Tim Munro feels the creation of social background is one of the story's strengths, as is the characterization. In tempting Midge, the Master represents Margaret Thatcher, and how the law of the jungle pertains to Britain in 1989; He thinks the Master's aims are too trivial, and that Rona Munro has 'so much to say, but very little story to tell').
Matrix 26 (Jan 90; David Bailey feels the story breaks cleanly into three; John Binns thinks The Doctor is insufficiently involved).
Matrix 37 (Aug 91; David Bailey wonders if the Doctor is still manipulating Ace, in that he allows her to become infected with the Hunting World as a tool in his struggle with the Master).
November Spawned a Monster (Nov 96; Alistair McGown & David J. Darlington note the story introduces working-class characters into **Doctor Who**'s predominantly middle-class milieu).
Peking Homunculus 2 (Jan 91; Alan Morrison spots overtones of William Golding's *Lord of the Flies* and feels it would make more sense - given his involvement with the Neighbourhood Watch - if Paterson were a police sergeant rather than army).
Purple Haze 2 (April 89; 'Leo Bloom' notes that *Let's Dance*, as in the T-shirts, is on the same album as *Cat People*).
The Scottish Independent (April 89; Anthony Ainley quotes the title as *The* SURVIVAL).
Second Dimension 3/1 (Jan 90; Korvin Mobberley notes the Doctor attracts little attention when he returns to Earth shouting, and he seems unconcerned about the Cheetah planet breaking up, killing the inhabitants; Dexter Williams cites **Pet Sematary** as an influence; Michael Scholey, thinks the inclusion of the half-eaten cats is gratuitous; Paul Gilbert notes the Doctor seems indifferent to everything).
Second Dimension 3/1 (Jan 90; Michael Scholey asks why the Master brings the Doctor to the hunting world in the first place?)
Second Dimension 3/2 (Feb 90; John Cottonspots echoes of **The Twilight Zone**).
Skaro 5/1 (June 90; Julian Chislett feels Paterson is not competent enough to be a sergeant, and notes that cheetahs are the only big cats trained to hunt and kill deer).
Starburst Yearbook (Dec 89; John Nathan-Turner comments that the Master's costume was designed to reflect the environment: it has 'something of a safari feel').
Stone Circle 3 (Nov 95 ; Kevin Hiley asks howthe Master was originally captured by the Cheetah People?).
Strange Matter 16 (March 90; Neil Irvine sees the Cheetah planet as the Gaia hypothesis taken to its logical extreme).
Tardis (April 90; Gareth Preston finds the small scale of the problem refreshing; Nigel Hilburd says there is 'intense sexuality' in Karra's relationship with Ace; Peter Linford & Shams Uddin attack the story's pacifist ideals; Robert Hammond remarks that Paterson seems to remember Ace's court appearance surprisingly well given how long ago it is).
Tardis (Sept 89; Ben Aaronovitch says Rona Munro wrote the story at long-distance, from Edinburgh, but it needed fewer drafts than the other stories in the season).
Temporal Physics 6 (Jan 90; Mark Haggett wonders why the Master needs one of the gang to turn into a cat if he has already done so himself?).
Temporal Physics 6 (Jan 90; Simon Plumbe suggests the Doctor has started to change and can therefore transport himself home).
Timelines 5 (May 90; Sylvester McCoy comments on SURVIVAL's 'mysterious' atmosphere).
Timelines 6 (Aug 90; Evelyn Prior calls the Master a 'broken old man given in to his instincts').
Timelines Extra (May 91; Mark Owen comments that the flute and guitar music gives the story a spaghetti Western feel).
Timelines 3/3 (March 93; Mark Owen says the story shows that aggression and violence are taught by one generation to the next).
TMOV-Zine 16 (Dec 90; Bob Furnell comments that Ace 'seems to want to avoid and ignore her past; she seems almost embarrassed by it').
TV Zone 5 (March 90; Peter Anghelides says Paterson is too alarming to be in charge of a boys' club, and too inept to represent the Neighbourhood Watch; the Master's motives fluctuate, and the final battle between Master and Doctor confuses the issue of whether he controls the planet or it has consumed him. He feels much of the dialogue is leaden, and places that would be familiar to the young audience, such as the youth club, are implausible).
TV Zone 14 (Dec 90; Justin Richards says the male inhabitants of Perivale all appear to be 'self-centred egotists out to impress').

Film

Goldeneye (Martin Campbell, 1996)
High Noon (Stanley Kramer, 1952)
Riding High (Ross Kramer, 1980)

Theatre

Cats

Television

Bird of Prey (BBC1, 22/4/82 – 13/5/82; 6/9/84 – 27/9/84)
Casualty: A CRY FOR HELP (BBC1, 3/10/87)
Comic Asides: I Lovett (BBC2, 9/6/89)
Connie (Central, 26/5/85 – 18/8/85)
Coronation Street (Granada, 1961 – ...)
Doctor Who (BBC1, 1963 – 1989; 1996)
999 (BBC1, 1990 – ...)
Porridge (BBC1, 1973 – 1977)

Doctor Who

The Ambassadors of Death (Space & Time 53)
Battlefield (**IN•VISION** 101)
The Brain of Morbius (**IN•VISION** 12)
Castrovalva (**IN•VISION** 55)
The Curse of Fenric (**IN•VISION** 103)
Dragonfire (**IN•VISION** 94)
The Five Doctors (**IN•VISION** 69)
Ghost Light (**IN•VISION** 102)
The Greatest Show in the Galaxy (**IN•VISION** 99)
The Happiness Patrol (**IN•VISION** 197)
The Invasion of Time (**IN•VISION** 29)
Kinda (**IN•VISION** 57)
The Mysterious Planet (**IN•VISION** 85)
Resurrection of the Daleks (**IN•VISION** 74)
Silver Nemesis (**IN•VISION** 98)
Timeflight (**IN•VISION** 61)
The Ultimate Foe (**IN•VISION** 89)

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"It's not over yet..."